

FEBRUARY 6, 1954

MOTION PICTURE HERALD

***Drive-in Operators
At Biggest Convention
Study New Techniques***

***Allied Directors Get
Stock Purchase Plan***

REVIEWS (In Product Digest): HELL AND HIGH WATER, RED GARTERS, RIDE CLEAR OF DIABLO

Better Theatres

for FEBRUARY

DRIVE-INS AND THE NEW TECHNIQUES

FAST FOOD SERVICE FOR DRIVE-INS

A NEW TYPE GUIDE IN MAINTENANCE

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In Two Sections, Section One



(Above) Wolfe Theatre, Campton, Kentucky
seats 300



FROM THE SMALLEST
THEATRES TO THE
BIGGEST THEATRE
IN THE LAND—
THEY'RE STRIKING
UP THE BAND!

EVERYBODY'S JOINING

**M-G-M's 30TH
ANNIVERSARY
JUBILEE!**



Famed Music
Hall, N. Y.
seats 6200





"TO MY THOUSANDS OF 'JUBILEE' FRIENDS!"

"As promised
We're Saying It
With Pictures!"

To the thousands of friendly showmen taking part in M-G-M's 30th Anniversary Jubilee we say: "Thanks from the bottom of our hearts!" Imagine! Even theatres temporarily closed, have re-opened to capitalize on the promotional possibilities of local Jubilees! It's not only a sentimental occasion, but it's a business event in this industry! We take the opportunity to urge every showman to attend the "SEE FOR YOURSELF" Trade Shows of TWO MORE GREAT Jubilee hits, "RHAPSODY" (Technicolor) on February 15th and "EXECUTIVE SUITE" on February 19th. Note below that screening rooms and times of screenings are the same for both pictures on their respective dates. See for Yourself. Plan for Yourself!

ALBANY	20th-Fox Screen Room	1052 Broadway	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2 P.M.

MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Curtie Avenue	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1:30 P.M.

SENSATIONAL DRAMA OF MUSIC AND ROMANCE!

M-G-M presents In Color by Technicolor "RHAPSODY" starring Elizabeth Taylor • Vittorio Gassman • John Ericson • Louis Calhern Screen Play by Fay and Michael Kanin • Adaptation by Ruth and Augustus Goetz • Based on the Novel "Maurice Guest" by Henry Handel Richardson • Music Conducted by Johnny Green • Piano Solos Played by Claudio Arrau • Violin Solos Played by Michael Rabin Directed by Charles Vidor • Produced by Lawrence Weingarten

GREATEST CAST EVER ASSEMBLED!

M-G-M presents "EXECUTIVE SUITE" starring William Holden June Allyson • Barbara Stanwyck • Fredric March • Walter Pidgeon Shelley Winters • Paul Douglas • Louis Calhern • with Dean Jagger Nina Foch • Tim Considine • Screen Play by Ernest Lehman Based on the Novel by Cameron Hawley • Directed by Robert Wise Produced by John Houseman

LUCKY YOU!
 WARNER BROS.
 HAVE EVERY
 ONE OF THESE
 SMASHES IN
 RELEASE
 RIGHT NOW —
 AND
 WARNER BROS.
 ARE GETTING
 THE
 BOMBARDMENT
 READY FOR
 THE RELEASE
 SOON OF



Lucky Me

CINEMASCOPE

COLOR BY **WARNERCOLOR**

The Ultra-New Look in

DORIS DAY AND ROBERT CUMMINGS



**THE
Eddie
Cantor
STORY**
TECHNICOLOR

**The
Boy
From
Oklahoma**
WARNERCOLOR



AND!!!

THE
FIRST STORY
OF THE
AMERICAN
FRONTIER

IN

CINEMASCOPE

**Little
Caesar**



RE-RELEASE
RECORD-MAKERS!

**THE
COMMAND**
WARNERCOLOR



Musical Entertainment!

WILLIAMS AND PHIL SILVERS AND 10 NEW ULTRA-TERRIFIC SONGS!



Hedda Hopper nominates
CINEMASCOPE
for the first Oscar
of the year!

DAILY NEWS, THURSDAY, JANUARY 21, 1954

Hollywood

By HEDDA HOPPER

Hollywood, Jan. 20.—Most everyone has had his pick of Academy Award contenders. I'd like to give the first Oscar for 1953 to a mechanical device named CinemaScope. This is a commercial industry. Those who refer to movies as art forget that if pictures didn't make money we'd be out of business.

"The Robe," first story done in CinemaScope, has grossed \$18,500,000 to date — after admission tax deduction. The story is great and would have cleaned up in little old black and white flat films, because the book on which it was based sold millions of copies and because it's religious in nature. But it would not have attained the present box office record without CinemaScope.



... AND have you seen the grosses, in theatres large and small, of 20th's other wonderful CinemaScope presentations: **HOW TO MARRY A MILLIONAIRE**, **BENEATH THE 12-MILE REEF** and **KING OF THE KHYBER RIFLES!**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 6

February 6, 1954



Tax Work for All

COMPO's tax repeal campaign committee warned this week that there is no assurance that relief from the admissions levy will be granted this year unless the industry's case is energetically and persistently presented to Congressmen in their home areas and in Washington.

Although there are no grounds at present for discouragement or pessimism, victory will not be attained without much more work. This year the industry's prospects are linked inevitably with the general tax legislation program of the Congress. Currently the House Ways and Means Committee has been studying certain forms of special revisions of the tax laws including relief for working mothers, deductions for some medical expenses and other measures. Soon the Administration's proposal for extending excise taxes scheduled to expire or automatically be cut on April 1st will be considered. Then the House committee will take up legislation granting relief to industries which need it. At that point the motion picture theatres' case will be studied once more.

In view of the Government's budget (which continues in the red on account of the required heavy expenditures for defense), there is no certainty that complete elimination of the twenty per cent tax may be voted at this session of Congress. No matter what happens this year complete repeal will remain a basic goal.

The COMPO tax committee is anxious to insure that the relief granted this year will be of maximum benefit to the smaller theatres, if full relief is found to be impossible. On this point there appears to be misunderstanding. Some small exhibitors have expressed concern that their interests may be neglected. The COMPO committee and the managements of the larger circuits alike realize that the greatest burden of the admission tax has been on the theatres of limited grossing capacity. This, of course, does not mean that the survival of many large theatres does not also depend on tax relief.

COMPO intends to protect the interests of all exhibitors to the fullest extent possible. If a compromise should be indicated ultimately—and the COMPO tax committee has been given full authority to act—efforts will be made to insure that the small theatre operators derive the larger proportional benefit. The final decision, of course, rests with Congress and the President.

It is fitting and proper for COMPO to seek first the welfare of all the industry and then the welfare of those elements that most need help. No other course of action would be just.

One thing is true—the tax campaign will fail if work is relaxed at this point. The COMPO committee has reminded all state and congressional district chairmen that Representatives and Senators must be regularly contacted. They will not continue to support tax relief for

theatres unless they are asked to do so and unless the merits of this relief are demonstrated. Members of Congress are always busy. The current session promises to be busier than usual and this is an election year. Causes that are not kept constantly in mind are going to be forgotten.

There is campaign work to be done by everyone in the industry until the bill granting relief from the discriminatory tax is finally passed by Congress, signed by the President and becomes the law of the land.

■ ■ ■

Foreign Film-making

IN Hollywood recently Eric Johnston, president of the Motion Picture Association, presented cogent arguments for maintaining and even increasing the amount of foreign filming of pictures to be released by the American companies. Admittedly, a Hollywood studio worker whose employment has been restricted on account of a decrease in the number of pictures in production views with alarm reports of overseas film crews making American pictures. The present situation is difficult for many in Hollywood but the well-being of the industry as a whole requires a considerable amount of foreign location filming.

There are two basic reasons for shooting abroad: 1) the locales of the story are foreign, and 2) foreign countries encourage such production within their national boundaries. No serious objection has been raised by any responsible union spokesmen in Hollywood to the production abroad of stories set in foreign places. The unions are understandably concerned that foreign economic pressure not be exerted to such an extent that harm may be done to Hollywood.

Mr. Johnston pointed out that the American motion picture industry lives on international revenues. "Since three out of every four American films do not earn back their costs in the American market alone, we must have foreign markets." He said that in 1953 between forty-three and forty-four per cent of the total gross was earned and remitted from abroad.

Although there are restrictions against American motion pictures in almost every foreign market, this industry opposes any restrictions on foreign pictures in the U.S.A. Furthermore, the industry must retain its freedom to film pictures in Hollywood or abroad, as circumstances indicate.

■ ■ ■

Q Department of Utter Confusion: The silliest 3-D story to date is the press report of one new system said to be ready for the market shortly which not only does away with special polarizing viewers but does away with prescription glasses ordinarily worn!

—Martin Quigley, Jr.

Letters to the Herald

"Potential Tool"

TO THE EDITOR:

In the "New York Times" of Sunday, January 31, two interesting comments appeared.

One was the statement by Bosley Crowther, referring to the fact that "the novelty 'pull' of the wide screen and the deep screen is 'fast dissolving,' and pointing out that they are 'potential tools for varied and particular types of stories.'"

On another page, Thomas M. Pryor reports from Hollywood that "budgets are mounting and unless there is an extra full measure of attractiveness about such pictures to excite more than normal interest among movie-goers, the belt-tightening of tomorrow is likely to be more severe than anything experienced in the past."

With a great stake in the deep screen through its development of polarizing viewers and the Vectograph, by which 3-D projection will be possible from a single strip of film, Polaroid feels both in and out of this industry crisis. Polaroid does not produce pictures. The creative and dramatic uses of this third dimension, depth, to create the illusion of reality, which is the "potential tool" for "particular types of stories" that Mr. Crowther writes about, are in the hands of the picture makers of Hollywood. The important thing to remember is that it is a "potential tool," and a very powerful one for that "extra full measure of attractiveness" Mr. Pryor says will be demanded.

The deep screen—3-D, that is—has had growing pains. Quickly made pictures to cash in on the novelty appeal, pictures made without understanding of stereo-photography, viewers that did not stay on and faulty projection are among the troubles that had to be survived.

As to the survival, the first group of important pictures for the deep screen has appeared—"Kiss Me Kate," "Sadie Thompson," "Hondo" and few others. The tech-

nical people of Hollywood have mastered stereo-photography. Improved viewers are comfortable and attractive. Polaroid's Technical Assistance Program has solved every projection problem. In association with Technicolor, the new Vectograph single strip process has been announced to further simplify projection on the deep screen and extend its use to any theatre in the world without a single piece of extra equipment or added cost except the essential viewers and an aluminized screen.

Thus is the "potential tool" put together and made easy. Will Hollywood use the deep screen and the wide screen for the "particular types of stories" that Mr. Crowther writes about? Will motion picture exhibitors, fighting back at the impending new threats of color television and pay-as-you-view-it television, demand them as "the extra full measure of attractiveness" that will entice patrons?

These are the questions involved in the industry crisis of today.—LYNN FAR-NOL, New York City.

A Flood

TO THE EDITOR:

In this TV area a flow of better pictures is bringing back to the theatre folks we haven't seen for a couple of years.—*Exhibitor, Villisca, Iowa.*

Young Blood

TO THE EDITOR:

Turn some of the old stars out to pasture and use young blood. Old names won't sell on name alone.—*Exhibitor, Loveland, Colo.*

Family Life

TO THE EDITOR:

We still need more stories of people in their everyday family life.—*Exhibitor, Galva, Ill.*

BETTER REFRESHMENT MERCHANDISING

In keeping with the increasing importance of refreshment sales at both indoor and drive-in theatres, The HERALD has in preparation a new plan for expanded service.

Commencing in an early issue, The HERALD will publish a Better Refreshment Merchandising report every week—in addition to a comprehensive department every month. Details will be announced soon.

The trade paper department for theatre vending originated in The HERALD in 1930. It was expanded in 1941, and again in 1947 when it became known as "Theatre Sales." It now moves into a considerably broadened program of progress.

MOTION PICTURE HERALD

February 6, 1954

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CODE support is reaffirmed by board of directors of TOA Page 12

DRIVE-IN operators hold biggest meeting with Allied in Ohio Page 13

ALLIED STATES board studies again proposal to buy company stock Page 16

CODE even more essential now than ever, industry Catholics told Page 17

CENSORSHIP focus of spotlight in states across country Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

CENSOR bodies in several states attack showing of "French Line" Page 18

TAX fight leaders call for more vigorous prosecution of battle Page 19

CINEMASCOPE shortage of prints will end soon, says Lichtman Page 19

CEA in Britain has stage set for appearance of Skouras Page 22

SOUND test preparations on stereophonic are about completed Page 23

MGM production plans pushed on next season's release schedule Page 23

NATIONALISM abroad is problem for industry, says Silverstone Page 27

DAFF of Universal says company on good terms with Rank Page 27

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

UNIVERSAL reports fiscal year net profit up to \$2,616,356 Page 36

GOVERNMENT plans to "re-evaluate" the 16mm suit, it says Page 36

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IN PRODUCT DIGEST SECTION

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THE agitation now current for the revision of the industry's Production Code came up for discussion by members of the Motion Picture Association board of directors, meeting with Eric Johnston, president, in Miami this week. The board of directors was there to negotiate an American Federation of Musicians' contract. There was unanimous and immediate agreement among the conferees that the Code has served the industry and public well for the past 23 years; that they continued to be pleased with the results and that the essential plan and basic principles of the code should be retained.

► The Treasury Department is beginning to worry over mounting sentiment on Capitol Hill for substantial excise cuts, including a reduction in the admissions tax. It may be forced to disclose its excise plans earlier than it wanted.

► One of the authorities consulted by Congressmen attempting to draw up a Governmental program of health care, was Benjamin Lorber, Universal Pictures insurance manager. He told the Committee on Interstate and Foreign Commerce of the House of Representatives that only a major medical expense insurance plan could eliminate the average family's fear of bankruptcy from medical expenses. He pointed at a successful plan operated by Universal and the John Hancock Insurance Company, covering 3,500 employees.

► The Senate Small Business Committee may have done its all for the industry last year. Washington observers said they expected the agenda meeting Thursday to result in a reduced provision for investigation of film industry trade practices. Committee members have said they feel they've given enough attention to the industry, and they doubt whether there'll be public hearings such as those of last year, with concomitant recommendations to the Department of Justice for stricter enforcement of the anti-trust decree and to the industry for its own arbitration system.

On the Horizon

► The pending tax revision bill, which the House Ways and Means Committee is now voting on, makes so many changes in existing law that there's just no way for an individual taxpayer to know—short of seeing a tax lawyer, which is the best advice if the theatre owner or other taxpayer has some complicated partnership, reorganization, capital gain or other problem which requires specialized handling.

► Top Justice Department officials keep insisting that they're reviewing all pending anti-trust cases with an eye to dropping some, but they also keep refusing to say whether the 16 mm. suit is in this category. Meanwhile, preparations go forward for trial of the very important case on the West Coast.

► In Henderson, Tennessee, local theatre interests are being helped in their desire for Sunday movies by the Chester County High School Parent Teachers Association. The latter petitioned the city commission that "movies be shown on Sunday to provide recreation for Chester County youngsters."

► H. L. Menken, the old sage of Baltimore, whose iconoclasm riled and beguiled the literary scene for generations, now 73, is marking out his days in serene retirement. Occasionally he finds incentive to leave his Hollins Street hearth. That is to attend the neighborhood theatre. Recent pictures liked by the cynic are "Lili" and Walt Disney's "Peter Pan."

► House Judiciary Committee officials seem in no rush to take up several anti-trust bills carried over from last year. These include measures to authorize federal judges to award less than treble damages in private anti-trust suits and to set up a uniform federal statute of limitations on such suits.

► Film companies with overseas branches will likely get a break in the technical tax revision bill now being shaped by Congress and the Administration. The bill proposes to give branches the same treatment as foreign subsidiaries and waive U. S. taxes on overseas earnings until the earnings are actually remitted to this country.

In BETTER THEATRES

In "Drive-Ins and the New Techniques," by Gio Gagliardi, the 1954 Drive-In Number of "Better Theatres" offers a method of determining lamp requirements and screen widths permissible for wide-screen and 3D projection on the basis of what drive-in experience indicates to be an acceptable standard of picture brightness.

Further pertinent to this new phase of drive-in operation are reports on recent developments in outdoor screens (pages 22 and 43).

Concerning drive-in refreshment sales, this issue presents a discussion of methods based on a variety of recent experience across the country, while Wilfred P. Smith describes his new service system.

This issue also begins a manual-like presentation of information on theatre maintenance, in which Curtis Mees (continuing his series on management) has arranged the subjects alphabetically for most convenient references.

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This week in pictures



OPENING, in New York, of 20th-Fox's "Hell and High Water," at the 20th-Fox product showcase, the Roxy Theatre. There were crowds of celebrities attending, and crowds to watch them. At the left, Plato Skouras, of the Skouras Theatres circuit, and Bella Darvi, French star of the film.



GORDON SPARLING, left, new director of production for Associated Screen News, Ltd., of Montreal. His appointment came from Paul Nathanson, who recently acquired ASN control. Mr. Sparling has been in the business 30 years.



OPENING, in Tulsa, Oklahoma, of Warners' "Boy From Oklahoma." At the Will Rogers High School, Will Rogers, Jr., the great humorist's son, unveils the Tamborini portrait of his father. With him is S. L. Goldman of Oklahoma City, right, donor of the portrait. The picture had saturation openings, including one at Claremore, Mr. Rogers, Sr.'s birthplace.

ROBERT H. DIMPFL, president of Commerce International, London, licensors of Pola-Lite 3-D lens and frame manufacturers and spectacle distributors, said in New York this week 3-D in Great Britain will revive strongly when exhibitors there receive new and better pictures, new type glasses with folding hinges, and a new single film 3-D projection process. He predicted 80 per cent of British exhibition eventually equipping for 3-D under a GB-Kalee plan by which the single film 3-D system would be part of regular projection equipment.



by the Herald



ON THE SET of Paramount's "Rear Window," Wisconsin exhibitor Leo Miner, center, and Mrs. Miner, at his right, are guests of producer Alfred Hitchcock, right, and stars James Stewart and Grace Kelly.



MEETING, in Detroit, of the MGM sales force there, with John P. Byrne, left seated, Captain for the MGM 30th Anniversary Jubilee Drive. Mr. Byrne has been touring branches in support of the campaign. Accompanying him in the central district has been J. J. Maloney, central sales manager, seated right. Also seated is Frank J. Downey, Detroit manager. Others are Julius Pavella, Harold Harris, Arthur Zuelch, Don Martin, Clarence Berthiaume.



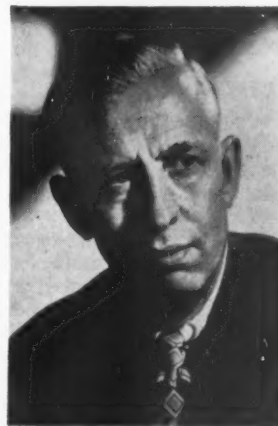
MURRAY SILVERSTONE, 20th-Fox International Corp. president, telling in New York Tuesday morning of the epochal records "The Robe" is scoring in each of 22 countries he visited during four months. He also warned nationalism threatens the valuable foreign market. See page 27.

by the Herald



THEY DISCUSSED merchandising for the new Martin and Lewis comedy, "Living It Up." The scene in New York at the Paramount home office includes: seated, A. W. Schwalberg, president of the Paramount Film Distributing Corp., Jerry Lewis, and Jerry Gershwin, an associate; and, standing, Sidney Deneau, sales, Hugh Owen, eastern and southern division manager, Russell Holman, eastern production manager, Monroe Goodman, Mr. Schwalberg's assistant, and Sidney Blumenstock, assistant advertising-publicity director.

MORTIMER WORMSER, who has been assistant treasurer of Columbia Pictures, also has been elected a vice-president of Columbia International Corp.



by the Herald

TESTIMONY about the effectiveness of film-book tieups came last week at luncheon in New York at which the Associated Motion Picture Advertisers was host to publishers. Above, on the dais, William Ornstein, Donald Klopper, actress Dany Robin, AMPA president Lige Brien, Columbia vice-president Paul Lazarus, Jr., the luncheon master of ceremonies, and Douglas Black, president of Doubleday and of the American Book Publishers Council.



by the Herald

SHIFTING. At the far left, Lou Gaudreau, now with Walt Disney as an executive. Left, Fred Lutkin, who succeeds him in the New York RKO Pictures office as business manager for the advertising - publicity - exploitation department.

TOA ASKS FOR "HANDS OFF"

Board Says Distributors Should Not Tell Theatre Men How to Run House

WASHINGTON: The board of directors of Theatre Owners of America, holding its annual midwinter meeting at the Mayflower Hotel here Monday and Tuesday, asked distributors to maintain a "hands off" policy with respect to the operation of their customers' theatres.

The request—or demand—was contained in a resolution passed by the board Tuesday declaring that "TOA maintains the right of every exhibitor to run his theatre in whatever way he wishes is a right that must be preserved to him."

Committee Named

While no distributors were named, it was indicated that TOA's action stemmed from the insistence by 20th Century-Fox, and possibly others, that stereophonic sound be used for the presentation of CinemaScope pictures. A committee was named to take steps to protect the exhibitors' rights.

The resolution continued as follows:

"In furtherance of that declaration, we maintain that whether an exhibitor installs stereophonic sound or other equipment must rest in his own discretion and choice. Therefore we have appointed a committee composed of Alfred Starr, E. D. Martin and Herman Levy to do whatever is necessary to guard these exhibitor prerogatives zealously and militantly to fight off all attempts to invade or to encroach upon these rights to the end that the policies of operation of any exhibitor shall not be dictated by any distributor or by any combination of distributors."

The board also had up for consideration such standard agenda items as arbitration, product supply, taxation and other similar subjects.

Arbitration Progress

In his report to the board on Monday, Walter Reade, president, announced that the distributors have expressed their willingness to go along with TOA in the establishment of an arbitration system, with or without any other exhibitor organization. "The only thing actually holding up resumption of conferences," he said, "is the necessity for an agreement of mechanics," and these he said he expected to be determined shortly.

Meanwhile in New York Tuesday, Eric Johnston, president of the Motion Picture Association of America, was asked by the MPAA's distribution committee to issue an invitation to all exhibitor organizations to meet with representatives of distribution for the purpose of launching a new effort to agree on an effective arbitration system. It

TOA DIRECTORS REAFFIRM CODE

WASHINGTON: Continued approval of the principals of the Production Code was expressed here Tuesday by the board of directors of the Theatre Owners of America meeting at the Mayflower Hotel. The Code is needed by the industry, the board stated in a formal resolution, "in order to insure that the American motion picture screen will at all times fulfill its obligations and responsibilities to the public."

was reported Mr. Johnston agreed to send out the bid to such a meeting shortly.

At a meeting of the general sales managers attended by Mr. Johnston, the sales heads voted to continue efforts to work out an arbitration system with the exhibitors. There appeared no dissension on the subject, according to those present, the opinion being that a method should be adopted and put into effect as quickly as possible.

Mr. Johnston said he would make a formal statement outlining the MPAA's position on arbitration and the extent of its support in the near future.

The TOA head also announced that the Schine circuit, comprising approximately 120 theatres, had taken memberships for all its theatres in TOA. In this connection, Mr. Reade told the board, "I shall dedicate a substantial portion of my remaining time in office to try to get into TOA as many new members as possible because I am convinced that the major hope of exhibition rests in strong and united representation."

The exhibitor leader informed the board that TOA is "financially in the soundest position we ever have enjoyed since our inception." For this fact he paid tribute to Mitchell Wolfson and Alfred Starr, his two predecessors in office and to S. H. Fabian, TOA treasurer.

Tells of Sound Test

The largest portion of Mr. Reade's report was devoted to the subject of CinemaScope and at this point he asked the board to accept his remarks as "a fellow theatre owner and not as president of TOA."

Said Mr. Reade:

"There is today great concern among exhibitors because of two parallel existing forces, both put into motion by distributors, to wit, the steady decrease in the number of pictures being released and the steady increase in film rental. These two factors are injuring all exhibitors everywhere, and are threatening the smaller subsequent run operations with extinction."

"Further, there exists among exhibitors devastating confusion and indecision brought about primarily by the problems resulting from the manner and method in which CinemaScope pictures were and are being conditioned for release by Fox. While I found exhibitors everywhere grateful for the contribution that CinemaScope had made to the industry, I found also that they were gravely worried about the expenditure of large sums of money for the installation of stereophonic sound, and expensive lenses and screens."

Mr. Reade then related his fight with 20th-Fox over his use of a sound "mixer" in conjunction with the showing of "The Robe" at his circuit's Morristown, N. J., house. As a result of that controversy, he said, 20th-Fox had agreed to conduct the now much publicized stereophonic versus "mixer" sound tests in four different areas of the country.

The TOA president said that he was convinced "that there are adequate substitutes for stereophonic sound and that Fox's position of compelling stereophonic sound is basically illogical and economically untenable." He concluded by saying "in my opinion, this must be forcefully brought to the attention of Fox. It is my hope that the proposed tests will do it."

Dewey Sees \$400,000 License Yield in New York State

ALBANY: Governor Thomas E. Dewey's budget message to the New York State legislature Monday estimated the yield from the license fee (censorship) on films exhibited in New York will be \$400,000 during 1954-55. The same figure was estimated for 1953-54, the first 10 months of which produced \$339,000. Governor Dewey commented "This license fee produces an annual revenue ranging from \$350,000 to \$450,000. In the fiscal year 1952-53 the revenue was \$414,000 in license fees."

Ballots for Academy Voting Nominations Are Mailed

Nomination ballots for the "bests" in the industry's product the past year were mailed January 20 by the Academy of Motion Picture Arts and Sciences in Hollywood to 1,513 of its own members, 9,058 members of the Screen Actors' Guild, 737 of the Screen Directors, 769 of the Screen Writers, and 988 members of the various technical crafts. The ballots are returnable before midnight January 30. The Academy will announce nominations February 15.

Stanley Warner Will Appeal "Moon" Decision

Fining of the Stanley Warner Theatre in Jersey City for showing United Artists' "The Moon Is Blue" will be appealed to the Hudson County, New Jersey, Court, by the Stanley Warner circuit and the film company, Myer P. Beck, representing the picture, stated last week. The fine had been ordered by Jersey City magistrate George W. King.

DRIVE-IN MEN PUT HEAT ON STEREOPHONIC SOUND

Meeting Refuses System; Told CinemaScope Asks Two Speakers Per Car

by WILFRED P. SMITH
Drive-in Editor, "Better Theatres"

CINCINNATI: Problems of picture size and light for 3-D and wide screen projection at drive-ins, along with the ordinary interests of outdoor operations, were overwhelmed by the question of stereophonic sound at the convention here this week of the National Allied Drive-in Theatres Association.

The meeting, which ran from Tuesday through Thursday at the Netherland Plaza Hotel, had no more than voted refusal to accept stereophonic sound as a condition of CinemaScope booking than it heard from New York of plans for two speakers per car for such productions.

Opening Tuesday, the convention, which was attended by more than 700 drive-in owners and managers, promptly carried by unanimous vote a resolution directing Abram F. Myers, general counsel of Allied States, to wire the refusal to Spyros Skouras, president of 20th Century-Fox, and to ask for an immediate reply as to policy.

The response came indirectly, the convention learned, in the form of a statement Wednesday by 20th-Fox, that this company's CinemaScope productions would be available only to drive-ins equipped to supply two speakers to each car.

This followed a previous report of a test by National Theatre Supply for 20th-Fox executives and technical men of a three-speaker setup. This took place, it was learned, at the International Projector Corporation plant in Bloomfield, N. J., the day the convention opened, with Mr. Skouras and Earl I. Sponable, 20th-Fox technical director, present.



WILFRED P. SMITH, Drive-In Editor of Better Theatres. After starting as an usher and rising to manager of indoor theatres, Mr. Smith entered the drive-in field in 1933, first as a manager, and later becoming a circuit executive in charge of planning, construction and operation. He now operates his own drive-in, the Garden Auto-Torium, at Ledgewood, N. J.

LICHTMAN REITERATES FOX FIRM POSITION ON SOUND

Al Lichtman, director of distribution for 20th Century-Fox, issued two statements in New York late Wednesday reiterating that the policy of 20th Century-Fox "has been and is to provide CinemaScope pictures with four-track, magnetic stereophonic sound only." Referring to the drive-in problem, Mr. Lichtman said:

"At demonstrations held yesterday in Bloomfield, N. J., a method of sound reproduction for drive-ins was provided by the International Projector Corporation. Our representative, Alex Harrison, is now in Cincinnati authorized to tell the Allied convention of its merits and the endorsement we have given it. . . . RCA also is working on a similar system and it appears that drive-in operators will soon be provided with the necessary equipment to show CinemaScope pictures."

Answering the TOA board resolution that exhibitors have the right to decide what equipment they will install, Mr. Lichtman said:

"On behalf of 20th Century-Fox, I wish to make it clear that this corporation will also continue to exercise its own prerogative to produce and market its pictures in such a

manner as will continue to serve the best interests of the public, the industry and ourselves."

Mr. Lichtman continued that his company at its own expense and possibly hardship had pioneered CinemaScope to avert "the possibility of a general disaster." He cited the tremendous grosses recorded by its first CinemaScope pictures and contended that the system would continue to gain new customers at the box office.

He conceded that installation of the sound equipment might be hard for small theatre owners and he said, "We have asked the manufacturers and suppliers of stereophonic sound equipment to extend long-term credit to such exhibitors and we state further that if there are any exhibitors who have been unable to get this credit when requested, let them communicate with us and we will intercede for them in a determined effort to help them to secure this credit."

Mr. Lichtman concluded with the promise that the 20th-Fox sales policy would be geared to assure a profit to those theatres which play CinemaScope pictures with the proper equipment.

News of the 20th-Fox decision to require two speakers for each car in a substitute "stereophonic" system sent the convention into a furor of resentment, with the opinion angrily voiced in corridors and from the convention floor that an attempt was being made "to saddle drive-ins with an expense of \$25,000 or more" to no advantage to them.

Calling it "an insult to their intelligence" the fighting mad delegates declared they would oppose the plan to the bitter end. Jack Farr, of Houston, Texas, got the attention of the meeting with a resolution that the wire dispatched to Mr. Skouras Tuesday was too weak and that another should be forwarded in more violent language. Unanimous approval was indicated by spontaneous applause. Mr. Farr added, "Let's tell Mr. Skouras we are not going to tear up our pavements and rewire our ramps for such an 'asinine' sound system for drive-ins."

[For the Bloomfield demonstration an automobile was equipped with three in-car speakers, all adjoining the front seat, two suspended from the op-

posite doors and one at the middle of the instrument panel. For a test of three-speaker reproduction three channels for the main CinemaScope tracks were connected in the usual way. The third speaker was found, however, to add nothing discernible to the effect sought, so the system was changed to operate only the two door speakers, with the signals split as to left and right channel tracks, but each reproducing the central speaker track. This dual system was said to have made the sound seem "more realistic."]

In a brief reference to stereophonic sound, Herbert Barnett, president of the Society of Motion Picture and Television Engineers, voiced the opinion that more than one speaker in a car might be of some advantage. This came in a speech prepared for the convention, not in direct reference to the Bloomfield demonstration and the 20th-Fox statement. Pointing out that stereophonic sound cannot be applied to a drive-in as in an indoor theatre, he added, however, that a multiple in-car system can be

(Continued on page 16, column 3)

AS AN INDUSTRY SERVICE... 20th Century- of the industry read these messages from

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SPYROS SKOURAS, PRESIDENT
20TH CENTURY-FOX FILM CORP.
444 WEST 56 ST. NYC

AS A SMALL COMPANY HAVING EVERYTHING AT STAKE IN THE THEATRE BUSINESS, WE FEEL IT'S TIME FOR OTHER EXHIBITORS IN ADDITION TO TRUEMAN REMBUSCH, WHO SUCCESSFULLY INSTALLED CINEMASCOPE COMPLETE WITH STEREOPHONIC SOUND IN THEATRES AS SMALL AS THREE HUNDRED AND FIFTY SEATS, TO VOICE THEIR SUPPORT AND APPRECIATION OF WHAT YOU AND TWENTIETH CENTURY HAVE DONE FOR OUR INDUSTRY. AFTER SIX COMPLETE CINEMASCOPE STEREOPHONIC SOUND INSTALLATIONS WE FEEL THAT WE ARE IN A POSITION TO ENCOURAGE YOU TO HOLD FAST TO YOUR DETERMINATION TO INSIST ON PROPER PRESENTATION OF CINEMASCOPE THE WAY IT WAS DEVELOPED AND INTENDED, WITH FOUR-TRACK STEREOPHONIC SOUND. TO PRESENT CINEMASCOPE OTHERWISE IS AN IMPOSITION ON THE PUBLIC WHO HAVE BEEN SOLD TO EXPECT SOMETHING NEW AND DIFFERENT IN SOUND AND SOUND EFFECTS. YOUR COMPANY IS TO BE CONGRATULATED FOR YOUR FORESIGHT, COURAGE AND WHAT YOU HAVE DONE TO HELP REVIVE A SICK BUSINESS, AND YOU SHOULD NOT BE HARRASSED IN YOUR EFFORTS TO MAINTAIN THE HIGH STANDARD OF CINEMASCOPE PRESENTATION SO VITAL TO ITS CONTINUED SUCCESS.

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Fox believes it is vital that every member two of the nation's leading exhibitors

LEO T. JONES

President, Star Theatres, Inc. For 25 years a leading Ohio exhibitor. Member of National Allied. Member of Independent Theatre Owners of Ohio and a former vice-president of ITOO. Circuit includes Star (540 seats), Upper Sandusky; Carey (329 seats); Indiana Trail Drive-In, Carey.

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444 WEST 56TH ST. NYC

I HAVE JUST COMPLETED MY FIRST SEVEN DAYS OF THE ROBE WITH COMPLETE STEREOFONIC SOUND, MIRACLE MIRROR SCREEN AND AUDITORIUM SPEAKERS AND AM HOLDING FOR ANOTHER SEVEN DAYS, THE FIRST TIME IN 23 YEARS A PICTURE EVER PLAYED MORE THAN SIX DAYS. I AM NOW CONVINCED THAT THE ONLY PROPER WAY TO PRESENT CINEMASCOPE IS BY UTILIZING ALL FOUR SOUND TRACKS THRU AUDITORIUM SPEAKERS AND THREE BACKSTAGE SPEAKERS, AND AM READY TO ADMIT I WAS WRONG IN ASKING FOR ONE-CHANNEL SOUND. I COULD NEVER PRESENT THE ROBE AS WONDERFULLY AS I DID OR GET SUCH AUDIENCE ACCLAIM WITHOUT THE STEREOFONIC SOUND. BUSINESS WAS 525% OVER NORMAL FIRST WEEK. PLEASE ACCEPT MY HUMBLE APOLOGY FOR WRONGLY INSISTING ON SINGLE-TRACK SOUND EVEN THOUGH I ONLY HAVE 540 SEATS.

LEO T. JONES



ALLIED WEIGHS BUY OF STOCK

Board Studies Rembusch Plan to Acquire Stock in Major Companies

CINCINNATI: The board of directors of Allied States Association, meeting here Friday and Saturday this week at the Netherlands Plaza Hotel, was to decide whether or not the Association will proceed with its plan for stock acquisition by Allied members in motion picture companies.

Abram F. Myers, chairman and general counsel, in his annual report to the Board delivered Friday, urgently recommended adoption of the plan and urged that other exhibitor organizations and individual exhibitors be invited to join.

Conceived by Trueman Rembusch and announced by him as keynoter at the national Allied convention in Boston last fall, the plan is designed primarily to alleviate the product shortage, and what is felt to be the consequent trade malpractices, by giving exhibition a strong voice in production affairs.

Questionnaire Sent Out

The board's decision will be based largely on answers to a questionnaire, sent out to Allied members in January as part of a survey to determine rank and file opinion on such stock purchasing. The board will act on the project with the understanding that its undertaking and execution will depend on the exhibitors themselves.

The questions asked in the survey were as follows:

How many shares of the stocks of the following companies owned by you or by members of your family or business associates will be available in carrying out a program as described: Columbia (comm.), Loew's, Paramount, RKO Pictures, 20th Century-Fox (comm.), Universal (comm.), Warner Brothers and Republic (comm.).

Would you be willing to buy additional shares of stock to further aid in carrying out such a program? If so, in what company? How many shares?

Would you be willing to dispose of your shares in one company and reinvest the proceeds in another in order to bring the maximum influence to bear upon a single company to be designated hereafter?

Plan Use of Proxies

When called upon, will you be prepared to execute proxies, or cause members of your family or business associates to do so, for the shares of stock held by you or them, in favor of a committee of experienced exhibitors, so that the shares may be voted in furtherance of such a program?

Will you be willing to guarantee playdates at prevailing prices for comparable product to a company to be designated by such com-

mittee for the maximum number of pictures that such company can produce in one year?

Mr. Rembusch, in his keynote speech, outlined a campaign of action, saying:

"Ownership of 10 per cent of any film company's stock by exhibitors who will guarantee playdates at prices comparable to the going market, would secure the voting rights of sufficient shares of stock owned by large investment houses in a film company, to secure control of the company. The investment houses would turn over these voting rights because of the value inherent in guaranteed playdates. Banks would furnish production money, because of the assets represented by guaranteed playdates. . . ."

Would Effect Economies

He suggested that experienced, picture-wise exhibitors of proven business judgment might be elected to the board of directors of such a company and that they could "immediately lay plans looking toward relieving to a great extent the shortage of product. Such a board could eliminate non-productive personnel of the company in sales and production, replacing them with men of vision; could put into effect incentive selling policies and develop new media of effective advertising."

Mr. Myers' report stressed the point that new media, particularly CinemaScope have made the already serious product shortage even more critical. In addition he said, "This starving of the market has played into the hands of the film companies in their determination to exact still more onerous terms and conditions for such films as are available."

He attacked the present 20th-Fox policy of insisting upon stereophonic sound installations for CinemaScope showings and charged bitterly that "It appears that Fox has hit upon a scheme which, they hope, will secure for them all the advantages of the pre-release method and at the same time be immune to legal attack."

Proposes Two Measures

The product shortage plus a pile-up in first-runs of CinemaScope pictures is "either a present or imminent threat to every person engaged in exhibition," Mr. Myers said, in proposing two "drastic" measures. These were: "1. To bring about the production of more pictures either by engaging directly in production or stimulating production by others; and 2. To carry on an intensive nation-wide campaign to promote theatre attendance so that increased production will be economically feasible."

It was in connection with the first point that Mr. Myers urged the stock purchase plan. In connection with the second he said, "What is needed is a great united push for motion picture entertainment."

DRIVE-IN MEET

(Continued from page 13)

"very pleasing once the listener becomes accustomed to it."

First on the program at the Tuesday afternoon session of the convention was Col. George Mingle, Ohio State Traffic Control Commissioner, who advised the delegates of the importance of engaging the local police authorities to conduct an even flow of traffic in and out of drive-in theatres in the country, because of the increased number of automobiles now using main thoroughfares. Col. Mingle urged the theatre owners to try to make use of secondary highways wherever possible.

Al Sindlinger, also on the Tuesday program, re-emphasized his famous statement "we are doing business by accident." Since 1948, he said, profits have declined from 13 per cent to 1 and 1/2 per cent even with increased grosses. He stressed the importance of channeling "communication advertising" intelligently to keep the public more informed of what picture was showing and when.

Texas Drive-in Unit Plans Advisory Boards

DALLAS: The International Drive-in Theatre Owners Association has set a variety of activities for 1954 including the establishment of advisory boards and an arrangement for a 10 per cent discount on drive-in equipment with a Kansas City company.

In a message to the membership, president Claude Ezell predicts that "drive-in theatres in 1954 will see the dawning of a brighter new day for their industry."

The advisory boards will consist of experts available for consultation, such as architects, lawyers, sound engineers, projectionists, building contractors, landscaping and decorating artists, concessions authorities and advertising advisors, Ezell said.

Everetts Sell Interests In Carolina Theatres

H. H. Everett, of Charlotte, N. C., a theatre operator and civic leader, and Mrs. Everett, have sold their interests in some 89 houses of North and South Carolina to Essantee Theatres, owned by Mr. and Mrs. E. S. Stellings and Mr. and Mrs. Charles B. Trexler. Mr. Everett's firm is known as Everett Enterprises, and it will continue to handle other family holdings. Mr. Stellings has been in the business 30 years and with Mr. Everett since approximately 1939.

Rose Producing Greene Story

David Rose, independent producer, will make Graham Greene's "The End of the Affair" for Columbia Pictures. The best selling novel will have Deborah Kerr as feminine lead. Mr. Rose has been a producer for Paramount, an independent, and an executive with Douglas Fairbanks and United Artists.

Censorship In Spotlight Nationwide

Censorship was a topic of news in many sections of the country the past week.

In Albany an order directing the issuance of a New York state license for exhibition of "La Ronde" was forwarded to Dr. Hugh Flick, head of the state censor bureau, by the Board of Regents. The board acted to comply with the U. S. Supreme Court decision overruling the previous ban on the film. The Regents announced that it had directed the issuance of a license after Dr. Flick reviews the film again and "is satisfied it is in the same form as heretofore shown to the Regents and the Supreme Court."

In the wake of the "La Ronde" case, the Regents are expected to draw up a bill revising the statutory definition of "immorality."

Maryland Studies Change

In Maryland Attorney General Edward D. E. Rollins, recommended that the state's film censorship law be revised to bar only those films judged "indecent" or "obscene," to permit board decisions to be appealed to the state Court of Appeals and to raise the salaries of board members.

The attorney general's proposals were made public by S. R. Traub, chairman of the state censor board. He said that in advocating elimination of all censorship criteria other than indecency and obscenity, Mr. Rollins explained he felt the statute should be brought into conformity with decisions of the U. S. Supreme Court as recently handed down and in 1952.

The Maryland law as now drawn permits the censors to "disapprove such as are sacrilegious, obscene, indecent, inhuman or immoral, or such as tend in the judgment of the board, to debase or corrupt morals or incite to crimes."

Newark Seeks Law

In Newark, N. J. a more effective municipal ordinance to control indecent movies or other offensive shows is being sought by City Public Safety director Keenan. He said "a study of the decisions leads us to believe that if our ordinance was more specific in providing sound rules for the guidance of exhibitors and the licensing authority, we would not be handcuffed by the courts as in the past."

Mr. Keenan said he would ask the Newark City Commission to spell out rules in an amendment to the present ordinance covering shows and exhibitions.

In Stockton, Cal. a three-member film censorship committee was named by Stockton city manager John C. Lilly to combat the showing of questionable "girlie" pictures.

Senator Ed Johnson, Colorado Democrat and perennial industry critic, this week in Washington, warned that the film industry

CODE EVEN MORE ESSENTIAL NOW, FILM CATHOLICS TOLD



AT THE FOURTH ANNUAL film industry Communion Breakfast: Mrs. James Killilea, author of the book, "Karen"; Charles Reagan, MGM general manager of sales and distribution and the breakfast master of ceremonies; the Most Reverend James H. Griffiths, Chancellor of the Military Ordinariate, representative of Cardinal Spellman, and chief speaker; Anita Colby; and Robert Considine, writer.

The Production Code is not "old-fashioned" or "antiquated" unless the Ten Commandments also are "old-fashioned," the Most Rev. James H. Griffiths told 1,500 motion picture industry Catholics at their Fourth Annual Communion Breakfast in New York last Sunday.

Bishop Griffiths, Chancellor of the Military Ordinariate, was the principal speaker at the breakfast, in the Hotel Waldorf-Astoria, following Mass at St. Patrick's Cathedral. In a two-pronged attack on those who propose to alter the Code and on the decision of the Supreme Court on censorship the Bishop termed the latter "so vague that no one of the Justices apparently was able to make up his mind as to what is 'immoral' in this great American republic. Isn't this a sad day," he continued, "when the highest expressions of the Judiciary in this nation are unable to arrive at a minimal concept of what is immoral. . . ."

The dangers of so vague a decision are obvious, Bishop Griffiths declared. "The implications seem to be," he said, "that the various states should . . . bring their standards into accord with prevailing depraved but — mark well — not publicly approved moral deviations. In other words, the Production Code adopted a quarter of a century ago, judged by present practices is now antiquated."

One result of the weakening of standards, he declared, would be that "panderers who, hypocritically in the name of artistic expression try to convince libertines that other

persons interested in the moral fibre and stability of the nation are actually impinging on their porcine propensities—erroneously called liberty instead of license."

Declaring his faith in the leadership of the motion picture industry, the Bishop said, ". . . the same merchants of exotic erotics are now trying to convince the nation that the Supreme Court has wiped out from the states all power to determine what is immoral, obscene and socially objectionable for showing in their jurisdictions. Nothing is further from the truth as these lecherous producers will learn. They will learn it first from the men who head the film industry. The men who in their determination to preserve the moral fibre of the nation voluntarily accepted a Code of Production to which they all agreed. These fine men and the true artists who work with them will not betray the men and women of America."

Bishop Griffiths concluded with a plea to all decent citizens—Catholic, Protestant or Jew—to stand together "in supporting the Ten Commandments which we all acknowledge and respect together."

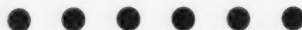
Other speakers at the affair were Mrs. James Killilea, author of the best-selling book "Karen"; Bob Considine, Pat O'Brien and Dennis Day. The guests of honor included Peter Lind Hayes, Anita Colby, Ann Crowley, Una O'Connor, Jessica Dragonette, Robert Alda and Kate Cameron. Charles Reagan, general sales manager of MGM, was toastmaster.

is "asking for trouble again" by permitting some producers to make lewd pictures. He put into the Congressional Record a United Press dispatch which quoted the official Vatican newspaper as having accused the film industry of "exalting vice." The dispatch did not make it clear whether the

Vatican paper was referring to the U. S. industry or to the Italian industry.

In a pastoral letter, bishops of Ohio's six dioceses said it would be desirable if the film industry could attain such maturity "that there would be no need of review or censorship or a production code."

Terry Ramsaye Says



THE SIMMERING SCENE—The higher the rivalries and the sharper the drives of the motion picture of the film screen and Television's electronic screen the closer they draw together. In essence the issue is between the endeavor to redeem and restore the properties and dominance of the long established theatre channel to the market, and the galloping progress and ambitions of the all-electronic channels of Television. Both are selling motion pictures. They are in the same business.

Now we have, just emerging around the commercial corner, color Television by an all-electronic "compatible" system. That means mostly that Television is color-wise catching up with the film screen. In that and other numerous developments the media are drawing together in the laboratories, just as they are indeed in enterprises as interlaced as in Telemeter's pay-as-you-see television delivery of Paramount first run movies. The evolution in progress is as inevitable as the force of gravity.

Bearing on the continuing process of adjustments and inter-relation we can remember when movieland resisted radio's raids on talent and the newspapers viewed with warranted alarm invasion of advertising revenues; when exhibition raised high alarm over 16mm competition; and how the whole film industry fighting television sought spectrum channels of its own by which to join television. That quest faded in the absurdity of fact that there was no plan or program for the use of those special channels had they been awarded.

For a glint of perspective consider what the power loom did to textiles, the linotype, stereotype and rotary press to publication, and so recently what the tractor, cotton picker, corn harvester and combine grain harvester have done to agriculture.

Largely the Industrial Revolution has long been concerned with doing the same things that were done before, but with different methods. That is to be in the main the continuing course of the Electronic Revolution. New tools for the old jobs of satisfying the same customers to the end-result of the same basic satisfactions.

The processes of adjustment and readjustment look the bigger the closer one is to them. To the exhibitor the existing film theatre's sharp problems and big uncertainties are as close as one day is to the

next. Requirements are immediate and continuous. He cannot indulge always in the longer view. But he can have the assurance that from deepest antiquity to now there has always been a theatre; and never so large and mobile an audience as today.



COMMON TASTE, AGAIN—In an examination of European newspaper attention to news from the United States, "Time" relays a report that Arnaldo Cortesi, bureau chief of the "New York Times" in Rome, has remarked that "an Italian who reads largely feature stories would inevitably reach the conclusion that everyday life in the United States is centered on beauty contests, divorce and the scandals of cafe society..."

That order of charge used to be leveled almost exclusively at the American motion picture. It is to this observer a pleasure to see it transferred to the circulation-seeking editors of the Italian press.

The ultimate responsibility is to be shared by the customers who by patronage tell the editors what they want. This kind of pressure control on the mass arts is going to go on as long as the common and natural basic impulses are in control. That is forever.



TELEVISION COUNT—What with this and that on the economic scene and the fact that a lot of customers are getting cautious, the television industry is closely keeping track. NBC has come out with a count of installed TV sets at 25,690,000, which is a gain of almost a half-million in a month and 4,456,000 since the beginning of 1953. There are plenty of sets awaiting sale yet. For immediate trade reasons we shall probably be hearing much less about color television for a considerable spell.



SOVIET POLICY—"Movie Memo," that organ of first aid to picture department editors of the lay press issued by Ernest Emerling in behalf of Loew's Theatre, assigned a bright young man to learn how to say "Kiss Me, Kate" in Russian. He had difficulties and finally wrote a fellow by the name of Andrei Vishinsky up in Park Avenue.

There was no answer. Probably bashful Andrei wouldn't say such a thing.

Huh!

Censors Hit 'French Line'

State censor boards of New York, Pennsylvania and Kansas have rejected RKO Pictures' "French Line" in its present form, it was learned this week. Also the Memphis and Shelby County board banned it.

The state censors, it was reported, all registered objection to the Jane Russell dance number in the last reel, the same of objection which formed the basis of a Production Code seal denial for the picture and its condemnation by the National Legion of Decency.

RKO Pictures was informed of New York State's disapproval Monday. An RKO spokesman in New York stated that he did not know whether the company would make the requested cuts in the light of the objections voiced by the censor boards of the three states. Instructions were being awaited from the studio.

The controversial film, which caused the imposition of a \$25,000 fine by the Motion Picture Association of America against the company, has been approved for exhibition in the cities of Chicago and Portland, Ore., the RKO spokesman said. State censor boards in Maryland, Ohio and Virginia still have to act on the film, in addition to boards of Boston, Detroit and Atlanta.

The rough treatment accorded to the film by state censors came in the wake of the rejection by the Production Code Administration and the Legion of Decency, which found the revisions made by RKO Pictures unsatisfactory. A Motion Picture Association of America spokesman said Monday that RKO Pictures as yet had not appealed the imposition of the \$25,000 fine, a penalty required by MPAA regulations to be imposed against an MPAA member company which distributes a film without a seal.

Name Eric Johnston Envoy To Brazil Film Festival

Eric Johnston, president of the Motion Picture Association of America, has been named official United States representative at the Brazilian International Film Festival, according to an announcement by Theodore C. Streibert, director of the U. S. Information Agency. The festival opens in Sao Paulo February 12. Mr. Streibert said that Alan Fisher, the agency's film officer in Sao Paulo has been designated alternate U. S. representative. A large, unofficial industry delegation will accompany Mr. Johnston. The U. S. will enter six government-made documentaries and five commercial films.

Premiere for "Sunday"

Noel Meadow's "Sunday by the Sea," a two-reel subject that recently was awarded the Grand Prize for the best short film at the Venice Film Festival, had its American premiere in New York last Thursday at the Trans-Lux 60th Street, on the same program with "The Holly and the Ivy."

CinemaScope Prints Due In Quantity

Al Lichtman, director of distribution for 20th Century-Fox, announced at the two-day sales meeting in New York last week that the current CinemaScope print bottleneck will be broken by March 15 and that a normal supply of prints will be available to exhibitors following that date.

Stepped up production, said Mr. Lichtman, at the Technicolor Laboratories in California and DeLuxe Laboratories in New York will enable full servicing of prints by the middle of March. Also addressing the assembled sales chiefs were W. C. Gehring, executive assistant general sales manager; Edwin W. Aaron, western sales manager, and Arthur Silverstone, eastern sales manager.

Finalization of merchandizing plans on three CinemaScope features, "Hell and High Water," "Night People" and "Prince Valiant," and three Panoramic Productions, "Three Young Texans," "The Siege at Red River" and "Gorilla," preceded debate on other upcoming CinemaScope attractions, including "River of No Return," "Three Coins in the Fountain," "New Faces," "Garden of Evil" and "Demetrius and the Gladiators." Darryl Zanuck's production of "The Egyptian," to have its world premiere in the fall, also was on the agenda.

Mr. Lichtman told the salesmen increased print production also will be reflected in the greater array of available CinemaScope short subjects. At the same time he reported that "The Robe" currently is showing in 66 first situations in principal European, Near and Far Eastern cities and that 1,500 theatres in the U. S. and now are equipped for CinemaScope. He predicted that by the end of the year this figure will rise to 10,000 theatres.

United Artists to Release Five Films in February

United Artists has announced that it will release five films in February, three of which are in color. The films are: "The Man Between," produced and directed by Carol Reed and starring James Mason; "Personal Affair," made in England and starring Gene Tierney and Leo Genn; "Top Banana," film adaptation of the Broadway musical, starring Phil Silvers and in color; "Overland Pacific," an outdoor action drama in color with Jack Mahoney and Peggie Castle, and "Beachhead," war drama in color by Technicolor starring Tony Curtis and Frank Lovejoy.

Film Group Adds \$32,239 To Catholic Charities

The motion pictures group of the Special Gifts Committee for the 1953 Appeal of New York Catholic Charities collected \$32,239, according to the financial report of John J.

CALL FOR MORE VIGOROUS CAMPAIGN ON TAX FRONT

Although expressing encouragement as a result of talks last week with Treasury Secretary Humphrey and Congressional leaders, Col. H. A. Cole and Pat McGee, co-chairmen of the National Tax Repeal Campaign Committee, warned COMPO's national tax campaign organization Monday that a continuation of the industry's present lethargy toward the tax campaign "can defeat us."

In a letter sent to all state and Congressional district campaign committees, Mr. Cole and Mr. McGee called upon all exhibitors to interview at once all Senators and Congressmen who have not made new pledges to vote for tax repeal and to continue their contacts with their Members of Congress even if they have already given a pledge for help.

The letter stated that there are grounds for encouragement for some measure of industry relief, but added that "this conclusion is conditioned upon a number of things happening, or not happening, as the case may be."

The letter continues:

"These points are as follows:

"(a) First and foremost, our Congressional strength must be increased, and it is imperative that those Congressmen and Senators not now re-committed be approached without delay, and their support obtained.

"(b) Those Congressmen and Senators already re-committed should not be left alone. They should hear from their constituents frequently by letter or personal visit so that their enthusiasm will remain warm right down to the time of the action that is hoped for.

"(c) Any continuation of the lethargy and complacency that is evident throughout the country on the part of industry men can defeat us.

"(d) Any assumption that relief of any type will be automatically accorded the industry without the same painstaking work that was accomplished last year can defeat us.

"(e) Any failure on the part of your committee to carefully guide the legislation affecting industry relief can defeat us.

"(f) Our effort can be defeated by default if tax legislation becomes enmeshed in intra-Congressional controversy, such as was witnessed for a period last year. Such a controversy if sufficiently sharp, can defeat all tax legislation this year.

"From the foregoing it may be seen that there are no grounds for over-confidence and that there is absolutely no reason for any assurance that the industry will be automatically granted tax relief consideration unless we all work at top pressure at home and in Washington."

O'Connor, Universal Pictures Co., Inc., chairman, it is announced by John A. Coleman, executive chairman of the Cardinal's Committee of the Laity. L. Douglas Netter of Altec Service Corp., was vice-chairman of this group. George J. Schaefer, treasurer of the Cardinal's Committee of the Laity, also served on the motion picture group. The Special Gifts Committee last year passed the million dollar mark for the first time in its history, Mr. Coleman announced. This amount was in addition to nearly one and a half million dollars raised in the New York Archdiocese by lay parish organizations.

Women's Recruiting Film Shown Defense Secretary

The ten-minute short, "The Price of Liberty," produced by Andy Gold for Warner Pathé, was shown to Defense Secretary Charles Wilson at a special luncheon last week in the Pentagon, Washington, at which Mr. Wilson met with industry executives. Some of the latter were Mr. Gold; Charles Boasberg, RKO Radio general sales manager and head of the distributors' sales managers' committee; and Sidney Kramer, RKO short subjects sales manager. The film is about recruiting of women into the armed services. Distributors will be asked to release it.

Warners Report 3-Month Net Profit of \$765,000

Warner Brothers Pictures, Inc., this week reported for the three months ending November 28, 1953, a net profit of \$765,000 after provision of \$825,000 Federal taxes on income and \$75,000 for contingent liabilities. Film rentals, sales, etc., amounted to \$15,825,000. The corresponding operations of the old Warner Brothers Pictures Inc. after eliminating net profit on domestic theatre operations, for the three months ending November 29, 1952, resulted in a net profit of \$741,000.

Goldwyn's "Best Years" Has Gala Washington Premiere

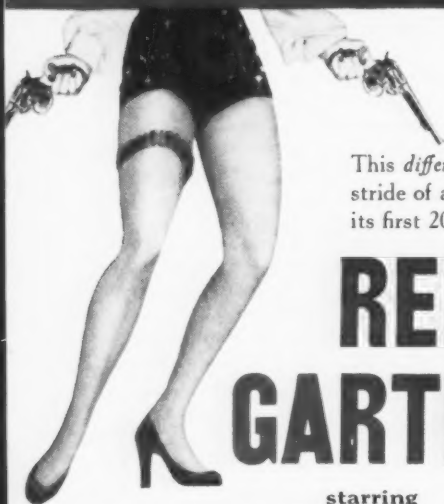
Samuel Goldwyn's RKO Radio production, "The Best Years of Our Lives," released originally in 1946 and winner of nine Academy Awards, received a gala premiere at Keith's theatre in Washington Wednesday to rival any premiere of a new film. The invitational showing, sponsored by the White House Correspondents Association, was attended by White House aides, Cabinet members, ambassadors and stars of the film, including Myrna Loy, Teresa Wright and Cathy O'Donnell. TV and radio coverage were accorded the event by both NBC and CBS.

THE FINAL COUNT IS IN!

PARAMOUNT IN MONEY-MA

in M. P. Herald's Fame, in Boxoffice

AND NOW PARAMOUNT CONTINUES ITS LEAD WITH THE LARGEST NU



This *different* picture is hitting the stride of all-time musical greats in its first 200 Texas dates.

RED GARTERS

starring

Rosemary Clooney • Jack Carson
Guy Mitchell • Pat Crowley • Gene Barry
Cass Daley • Color by Technicolor



Terrific in 3-D now! Available for 2-D showings soon. It's definitely record-smashing in any dimension.

HAL WALLIS' MONEY FROM HOME

starring

Dean Martin and Jerry Lewis
Color by Technicolor

Daring love, set in outdoor spectacle — and topped by a startling, spectacular climax by Producer George Pal.

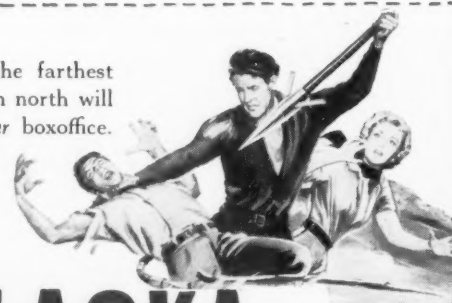


THE NAKED JUNGLE

starring

Eleanor Parker • Charlton Heston
Color by Technicolor

This adventure in the farthest outposts of the frozen north will be plenty hot at *your* boxoffice.



ALASKA SEAS

starring

Robert Ryan • Jan Sterling
Brian Keith • Gene Barry

GREAT PARAMOUNT NEWS AND SHORTS TOO!



IT ALL ADDS UP!

NT LEADS KING PICTURES

Barometer, in Variety's Annual Survey

MBER OF BIG ATTRACTIONS FOR THE LARGEST NUMBER OF THEATRES



Rocking audiences everywhere
as two women fight for one
man, pitting instinct against
experience.



FOREVER FEMALE

starring

Ginger Rogers • William Holden
Paul Douglas • James Gleason
Pat Crowley

Adventure in the Amazon headhunting
country — with four men battling for
gold and a golden-haired woman.



JIVARO

starring

Fernando Lamas • Rhonda Fleming
Color by Technicolor

For Easter! Bob Hope
surrounded by produc-
tion splendor and strong
star support in a big
song-and-laugh show.



CASANOVA'S BIG NIGHT

starring

Bob Hope • Joan Fontaine
Basil Rathbone • Audrey Dalton
Color by Technicolor

A trio of magnetic stars in a
thrilling and spectacular picture
filmed in fabulous Ceylon.



ELEPHANT WALK

starring

Elizabeth Taylor • Dana Andrews
Peter Finch • Color by Technicolor

HAVE YOU PLAYED "POPEYE" AND "CASPER" IN 3-D?

SKOURAS-C.E.A. STAGE IS SET

British Exhibitors Will Air Views on CinemaScope, Stereophonic Sound

by PETER BURNUP

LONDON: The stage is set for the Spyros P. Skouras meeting with exhibitors February 10. The Cinematograph Exhibitors Association has hired the well-known Connaught Rooms for the purpose. The meeting will be open to all exhibitors and the whole of the Association's 4,000-odd membership has been so informed.

C.E.A.'s executive council would normally be in session at that hour. The entire morning has been allocated to the Skouras meeting and the executive council will assemble for its regular meeting in the afternoon, at which, undoubtedly, Mr. Skouras' declarations will have a more than ample airing.

Caution Is Urged

CinemaScope continues to be the prime factor in the C.E.A. branch discussions, with the Association's officers reiterating their counsels of caution. At the annual meeting of the Association's South Midlands branch Claude Whincup, C.E.A. vice-president, for example, spoke to the members in the following terms:

"Look ahead twelve months; assume that 90 per cent of cinemas put in CinemaScope and run wide screen films; then in all probability the additional amount at the box office would be infinitesimal compared with the over-all cost."

Mr. Whincup admitted that a "new perspective is a good thing" but he recommended branch members support the "middle line" policy advocated by general council. He repeated his previous declaration that the cost of stereophonic sound put it completely out of court for most showmen of the country.

Prendergast Outspoken

At the Yorkshire branch's annual meeting the reelected branch chairman, John X. Prendergast, was even more forthright. He declared that if CinemaScope was to be confined to larger theatres, giving them the monopoly of the new techniques and forcing the small and even medium exhibitors out of business, he was against it.

Mr. Prendergast concluded by saying that CinemaScope would be of terrific value to the industry if it could be made available to all. "But it is of no use to the industry as a whole if they insist on 'Rolls-Royceing' it," he said.

Mr. Skouras undoubtedly will have the alleged plight of the smaller man put to him forcefully at the February 10 meeting. He will also be challenged as to whether his plan envisages the elimination of the

small exhibitor and to concentrate screenings in the larger independent and circuit theatres.

C.E.A.'s officers, it is reported, have obtained private assurances from other distributors that they are prepared to let their otherwise stereophonic productions go out in single-track versions.

"Robe" Still Booming

Meanwhile, "The Robe" continues to boom business. It is being held over for a fourth week in 11 out of the 12 provincial situations in which it has opened. That is unprecedented. At the Leicester Square Odeon the picture is running into its twelfth week. "How to Marry a Millionaire" opens in 10 provincial situations this week. Its reception at the combined trade and press screenings is reported as enthusiastic in each place.

Twentieth-Fox branch managers report many exhibitors in their respective areas already would have signed for CinemaScope but they await, it is said, the outcome of the Skouras meeting February 10.

Portent of a British Quota for television films is seen in a statement issued here by the Association of Cine & Allied Technicians, protesting against negotiations entered into by the B.B.C. to import, for transmission on television, a number of American-sponsored TV programmes.

Would Bar Programmes

The union is asking the president of the Board of Trade to withhold import licenses from the American programmes in question and is suggesting that the Minister should take the initiative in calling a conference of all interested parties "to try and find a *modus vivendi* between British films and television."

The film trade here, mainly at the instance of exhibitors, persists in its adamant attitude of having no part of TV. With the pending emergence, however, of commercial TV the demand for TV film programmes will obviously become more pronounced in very short order.

Developments this week indicate that A.C.T. is set on a bitter struggle with the Film Laboratory Association in consequence of the latter's recent rejection of the union's wage demand.

Following a mass meeting of A.C.T.'s laboratory workers the union gave formal notice to the employers' association that an overtime ban and a "work-to-rule" practice would be imposed in a week's time failing negotiations on the wage demand.

It is understood that the employers have decided to reject the ultimatum. Immediate effect of the ban would be the dislocation of news-reel schedules. It is estimated on the

basis of present work-schedules that the ban would cut off 2½ hours from the present average working week.

Governmental replies last week to House of Commons questions indicate that the bill authorizing commercial TV is unlikely to be introduced in the near future. The Bill is in process of drafting but it is understood that certain points of importance remain to be settled. Best informed Parliamentary opinion tends to the belief that the bill will not be presented to the Commons before March.

Associated British Picture Corporation has declared an interim dividend of 7½ per cent on its Ordinary Stock in respect of the year ending 31st March, 1954. This is a similar dividend to last year's interim.

The Films Council has recommended to the president of the Board of Trade that the British Quota for first and supporting features for 1954-55 should continue at 30 per cent and 25 per cent respectively.

MGM's worldwide film festival in celebration of the company's 30th Anniversary will have its London presentation at the Empire, Leicester Square, from Monday, February 22, to Friday, February 26, inclusive. One new feature will be presented at the Empire on each of the five days in the following order: Monday, "Kiss Me Kate"; Tuesday, "Executive Suite"; Wednesday, "The Long, Long Trailer"; Thursday, "Easy to Love"; Friday, "Escape from Fort Bravo."

First-American Supplies Portfolio for Exhibitors

In announcing a new low-cost in-car speaker, which is described in the Better Theatres Section of this issue, First-American Products, Inc., of Kansas City, has made available a handy portfolio free to drive-in management, for the filing of literature and other sources of information. The portfolio contains nine compartments with projecting tabs for filing material according to subject. They are marked general, sound and projection, screens, lighting and signs, marquees, playgrounds and patios, refreshments, buildings and furnishings, and maintenance.

RKO, Republic Music Talks Set For New York After Feb. 15

Talks on a musicians contract with Republic Pictures and RKO Pictures, the two studios which did not join in the industry agreement negotiated in Miami last week, are expected to be held in New York after February 15, when the board of directors of the American Federation of Musicians reconvenes to work out a radio-television industry contract. This was learned following a preliminary meeting in Miami between James C. Petrillo, AFM president, and Republic officials at the end of last week.

MGM Moves Forward on New Product

With all productions for the entire 1953-54 releasing season scheduled for completion by March 1, MGM this week launched its 1954-55 producing schedule with preparation for eight important pictures to go before the cameras in April and May.

At the same time Dore Schary, studio head, announced that 22 writers are currently assigned to scripts for other future productions.

Rehearsals Start Soon

Rehearsals for the new films will get under way in March, including "Jupiter's Darling," in CinemaScope, with Esther Williams and Howard Keel; "Green Fire," in CinemaScope, Stewart Granger and Grace Kelly; "Many Rivers to Cross," CinemaScope, Robert Taylor; "Deep in My Heart," CinemaScope; Jose Ferrer; "Babylon Revisited," in CinemaScope, Elizabeth Taylor; "King's Thief," Edmund Purdom; an original story by Dore Schary, with an all-star cast; "Athena," Jane Powell, Janet Leigh.

With production of these films, final editing, music scoring and special color printing will be completed on the productions to be finished in March, including three musicals filmed in CinemaScope, "Brigadoon," "The Student Prince" and "A Bride for Seven Brothers"; also "Valley of the Kings," "Betrayed" and "Beau Brummell," all filmed on foreign locations.

Previously completed for the 1953-54 schedule, and nearing final laboratory preparations are "Rose Marie," CinemaScope; "Panther Squadron 8," "Her Twelve Men," "Rhapsody," "Flame and the Flesh," "Executive Suite" and "Prisoner of War."

According to Mr. Schary, all the new films will be fashioned to exploit fullest advantage of the newest technical developments including new screen dimensions, advanced stereophonic sound, color photography and printing, as well as other scientific techniques resulting from MGM's months of research and experimentation.

Preparations Under Way

Preparations for subsequent production also are under way with scripts completed on "In Missouri," "St. Louis Woman," "Moonfleet," "Scarlet Coat," "Love Me or Leave Me" and "Bad Day at Black Rock," with current writer assignments including Sid Boehm to write "Rougue Cop"; Alex Coppel, "Night in Glengyle"; Alan Jay Lerner, "Green Mansions"; Comden and Green, "Cole Porter Cavalcade"; Casey Robinson, "Montmartre"; Jan Lustig, "O'Kelley's Eclipse"; Helen Deutsch, "The Glass Slipper"; Christopher Isherwood, "Dianne De Poytiers"; Millard Kaufman, "Mail Order Bride"; Harry Brown, "Thunder in the Mountains"; Ivan Goff and Ben

Roberts, "The Big Sin"; Isobel Lennart, "Two Girls from Bordeaux"; Sonya Levien and William Ludwig, "Hit the Deck"; Ruth Flippen, "My Most Intimate Friend"; Karl Tunberg, "Ben Hur"; Angus McPhail and Stanley Roberts, "Highland Fling," and Maurice Zimm, "The Prodigal."

Lichtman Gets Option For 25,000 Shares

WASHINGTON: An option to purchase 25,000 shares of 20th Century-Fox common stock at \$18.86 $\frac{1}{4}$ per share has been granted to Al Lichtman, 20th Century-Fox distribution director, the company reported to the Securities and Exchange Commission. Under the option, according to the report, the purchase is limited to 12,500 shares in the first year, 1954, and 12,500 shares in the second, 1955. The current New York Stock Exchange quotation for 20th-Fox common is about \$20 per share.

"Saint's Girl" for Release

RKO Radio will release Julian Lesser's "The Saint's Girl Friday" April 15, Charles Boasberg, general sales manager announced this week. The film stars Louis Hayward, Naomi Chance and Sidney Taffler. It was directed by Seymour Friedman.

"Red Garters" Opens in Five Texas Situations

Paramount's new Western musical in color by Technicolor, "Red Garters," kicked off a week of Texas premieres Monday with a two-theatre world premiere in Austin at the Paramount and State. In attendance were a group of the film's stars, including Guy Mitchell, Pat Crowley, Gene Barry, Frank Faylen and Buddy Ebsen, who were greeted by Governor Allan Shivers on their arrival and in a day packed with activity featuring a giant March of Dimes rally. During the rest of the week the stars attended similar lavish premieres of the film in San Antonio, Dallas and Fort Worth at key Interstate Circuit theatres.

Code to Be Debated

Martin Quigley will defend the Motion Picture Code and Morris Ernst will argue for its abolition on "Report to the People" on WMCA, New York, on Monday, February 8, 9:30-10:00 P.M. Mr. Ernst, who is general counsel of the American Civil Liberties Union, is a well-known opponent of all forms of censorship. The program, to be presented by transcription, will be moderated by Mrs. Dorothy Dunbar Bromley, conductor of the weekly series.

Alabama Theatre Moves

The Strand Theater, Birmingham, Ala., has been reopened as the Newmar Theater. The latter's old quarters will be rented out as a business establishment. The deal was made between Waters Theater Company, owners and operators of the Newmar, a movie house specializing in double features with an accent on Westerns, and the Acme Theatre Company, operators of the Strand.

Push Plans For Stereo Sound Test

The what-kind-of-sound-with-CinemaScope controversy continued to buzz along this week while plans were going forward for the regional stereophonic "mixer" sound tests. The meetings, scheduled to be held last week between Walter Reade, Theatre Owners of America president and circuit head, and 20th-Fox president Spyros Skouras, were to be held this week after being postponed because of a 20th-Fox sales meeting.

Committees are to be formed in the east, west, south and middle west, each taking over operation of the test in its particular region. Mr. Reade already has forwarded a proposed list of exhibitors, five in each territory, to 20th-Fox, the company which has agreed to conduct the experiments for its CinemaScope productions. Comprising the committees will be exhibitors chosen by both sides, in addition to equipment manufacturers and officials of other companies producing in CinemaScope, as well as trade press representatives.

Meanwhile, Mr. Reade was rebuked by at least one exhibitor for the recent showing of 20th-Fox's "The Robe" at a Reade theatre in Morristown, N. J. without stereophonic sound, but with the "mixer" which channels the stereophonic tracks through one horn. In protest against the Reade action, James Coston, head of the Indiana-Illinois Theatre Corporation, withdrew from membership in TOA and asked "any organization" to follow his lead if the exhibitor organization goes on record against stereophonic sound.

In a telegram to Mr. Reade, Mr. Coston said "we are dumbfounded to see that you, the president of TOA, would take such action that would not only jeopardize our investment but endanger the only invention and first real improvement since the advent of sound that has brought the people back into our theatres since the big slump."

20th-Fox received encouragement from another Indiana-Illinois Theatres executive, Alex Manta, who wired Mr. Skouras the following: "After six complete CinemaScope stereophonic sound installations, we feel that we are in a position to encourage you to hold fast to your determination to insist on proper presentation of CinemaScope the way it was developed and intended, with four-track stereophonic sound."

Another theatre circuit, Western Massachusetts Theatres, which had contemplated installing "mixers" in several of its houses, announced last week that it had dropped the plan and would instead install full stereophonic equipment. Samuel Goldstein, president, said he had sent an engineer to Morristown and had received a negative report on the "mixer," as a result of which he was going to install the stereo equipment in at least 10 of his houses by the middle of this month.

“THE GLENN
MILLER STORY’
...IS THE BEST
PICTURE OF
ITS KIND
EVER
PRODUCED!”

—Motion Picture Daily



Universal-International presents
JAMES STEWART • JUNE ALLYSON

with CHARLES DRAKE • GEORGE TOBIAS • HENRY MORGAN

Directed by ANTHONY MANN • Written by VALENTINE DAVIES and OSCAR BRODNEY • Produced by AARON ROSENBERG

"BY ALL THE RULES OF BOX OFFICE
ARITHMETIC STANDS TO SCORE
ENORMOUS BUSINESS!"

— Motion Picture Herald



"HAS SOMETHING FOR EVERYONE,
THIS SHOULD BE AN UNQUALIFIED
BOX OFFICE SUCCESS!"

— Showmen's Trade Review

"EASILY THE BEST IN THE UNIVERSAL CATALOGUE TO DATE... WILL PACK 'EM IN.
A SHOWMAN'S PICTURE WITH A HEAVY POTENTIAL... HAS ALL THE EARMARKS OF
GREATNESS. IT'S A WONDERFUL STORY, WONDERFULLY PLAYED!"

— The Film Daily

"A GOLD MINE IN TECHNICOLOR. WILL RANK WITH
1954 TOP GROSSERS. HERE'S A WINNER
FROM UNIVERSAL THAT WILL BE IN THE RUNNING
FOR ACADEMY HONORS!"

— Film Bulletin



"FIRST SMASH HIT OF 1954
HAS HUGE BOX OFFICE
PROSPECTS!"

— Hollywood Reporter

"UNIVERSAL HAS A BOX OFFICE WINNER. JAMES STEWART AND JUNE ALLYSON IS STRONG
MARQUEE COMBINATION... MEANS HEARTY TICKET SALES IN THE KEYS AND ELSEWHERE!"

— Weekly Variety

"THE BOPSTERS OF TODAY TO THE RUG-CUTTERS
OF YESTERYEAR SHOULD FLOCK TO THE NATION'S BOX OFFICES
TO MAKE A SOLID FINANCIAL SUCCESS!"

— Box Office

"EXCELLENT... STIRRING AND
HEART-WARMING... A PICTURE
THAT WILL HAVE WIDE APPEAL!"

— Harrison's Reports



"EXHIBITORS BOOKING THIS ONE
CAN LOOK FOR LONG LINES AT THE
BOX OFFICE AND MANY SMILING FACES!"

— Independent Film Journal

"The GLENN MILLER STORY"

and these Musical "Greats" as Guest Stars!

FRANCES LANGFORD • LOUIS ARMSTRONG
GENE KRUPA • BEN POLLACK • THE MODERNAIRES

COLOR BY

Technicolor



Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

Hollywood is taking steps to find out for the theatrical motion picture trade whether television may turn out to be a source of entertainment material as well as a competitor for the entertainment-seeker's time. This is not a considered, collectively planned and activated taking of steps, such as Hollywood is forever talking about and forgetting. It is a unilateral taking of steps by individuals who, presumably, have no dreams about unearthing great commercial truths or conducting systematic market research. So far three such steps have been taken, by individuals and organizations totally independent of each other, and it will be a while before tangible proofs of anything can be had. Each step is a production, and will have to play some theatres before anybody can be sure whether it'll sell tickets nor not.

Two Ready Now; Third To Go into Production

Two of the productions have been completed and are ready for the test of general release. The other, which is in many ways the likeliest to yield decisive indication, is scheduled to go into production within 90 days, however, and can be counted on to reach release in a relatively short time after the completion of filming.

The first of the three productions is MGM's "The Long, Long Trailer," slated for first exhibitions in a week or so, which has been discussed in this space prior to now. It is by no means a subject borrowed from television, but its co-stars are television's top couple, Lucille Ball and Desi Arnaz, and MGM's never made a secret of the fact that the television fame of the nation's favorite married pair is the factor that prompted the production of the picture.

Now it will not mean a great deal, as concerns the usefulness of television as a source of material, if "The Long, Long Trailer" makes mountainous amounts of money at the box office. For it is a sparkling comedy, one of the rare ones of this or any season, quite independently of its players, and might have made huge sums of money with two other competent performers in the top roles. But it will mean a great deal indeed, relative to the question in consideration here, if "The Long, Long Trailer" comes up less than a hit when the tickets go on sale.

Will Provide Test At the Box Office

That would have to mean that a great many millions of people who dote on Lucy and Desi on their "I Love Lucy" program weekly at no immediately perceptible out-of-

pocket expense did not see fit to go to the theatre and pay to see them in the longer, bigger and better motion picture. And in view of the extraordinary personal and professional popularity of these two players, which has not been equalled by any others up to now, a failure of "The Long, Long Trailer" would have to be regarded as going a long way toward proving that the theatrical motion picture can't look forward to reaping rich returns from the borrowing of television stars.

"World for Ransom" Is Really TV's China Smith

The second of the three productions that can be looked to for indication as to the usefulness of television material on the motion picture theatre screen is the Allied Artists release, "World for Ransom," now on the point of going into exhibition. This is not represented in title or billing as being a television derivative. Actually it is, in effect, a long, long "China Smith" incident stretched out from the 30 minutes utilized weekly on television to the 82 minutes it runs, with a change of principal names and addition of some that have marquee significance, on the motion picture theatre's very big screen.

It is hardly to be said that "World for Ransom" is a test of television material before the fact, so to speak, since a theatre-goer witnessing it shall not have known beforehand that he was buying a protracted television show minus commercials. And it may well be that, in view of his uninformed condition, any displeasure he might express regarding the picture is colored by the fact that he didn't know he was buying with his money a super-helping of the "China Smith" entertainment he'd been buying with his time only, theretofore. It would seem, this far in advance of actual exhibition test, that the only genuinely useful instruction this picture might yield, as to the value of television material in theatrical film production, would be evidence relative to the possibilities, and perhaps the penalties, of keeping the source a secret.

"Dragnet" Expected To Show Real Value

The third of the productions that can be expected to tell the trade something definite about the usefulness of television as a source of motion picture theatre entertainment is "Dragnet," which is to be made in feature length for release by Warner Brothers. "Dragnet" is to television at this point what "Birth of a Nation" was to the silent motion picture for a span of its best years. Its two half-hours on television plus its half hour or radio give "Dragnet" a saturation

THIS WEEK IN PRODUCTION:

STARTED (2)

U-I
This Island Earth
(Technicolor)
Bengal Rifles
(Technicolor)

COMPLETED (5)

COLUMBIA
Human Beast
Waterfront

RKO
Susan Slept Here
(Technicolor)

REPUBLIC

Tobor (Dudley)

U-I

Black Shield of Falworth
(CinemaScope;
Technicolor)

SHOOTING (16)

COLUMBIA
Law vs. Billy the Kid
Killer Wore a Badge
Three Hours to Kill

Technicolor)
Raid (Panoramic
Prod.; Technicolor)

MGM

Brigadoon
(CinemaScope;
Anso color)
Bride for Seven Brothers
(CinemaScope;
Eastman color)
Beau Brummell
(Eastman color)

UA

Barefoot Contessa
(Figaro, Inc.;
Technicolor)

U-I

Sign of the Pagan
(CinemaScope;
Technicolor)
Dawn at Socorro
(Technicolor)

PARAMOUNT

Bridges at Toko-Ri
(Eastman color)

RKO

Big Rainbow
(Technicolor)

20TH-FOX

Gambler from Natchez
(Panoramic Prod.;

WARNER

Lucky Me
(CinemaScope;
WarnerColor)
Star Is Born
(CinemaScope;
WarnerColor)
Talisman
(CinemaScope;
WarnerColor)

no other dramatic presentation has matched heretofore or is likely to hereafter. This is, on various and all points, the nearest perfect specimen of television entertainment existing today.

Now the picture made of "Dragnet" is to be precisely in consonance with the original. The same people will have the making in hand, and the same star will be starred. It goes without saying that the "Dragnet" personnel and the Warner studio personnel will extend themselves to the utmost in the interests of the property that has extended its horizons so far and held its public in such faithful sway. In this venture there will be no changing of character, as in "The Long, Long Trailer," and no concealment of source and portrayal, as in "World for Ransom." No. This is to be an all-out filming for theatrical exhibition at paid admissions of a dramatic material that is customarily filmed for exhibition via television with no admission charged to the audience.

"Dragnet" ought to tell once and for all whether the theatre screen can make profitable use of television materials.

Nationalism A Problem: Silverstone

Fanatic nationalism is raging in the Far Eastern countries he visited and increasingly will become a serious problem for American film companies, Murray Silverstone, president of 20th-Fox International, reported in New York Tuesday, following his return from four months abroad. Mr. Silverstone logged 60,000 miles in 22 countries, and was able he said, to give a picture of the world situation.

Like Native Product

While "The Robe" and CinemaScope generally has built up tremendous interest, long runs and record grosses, which he recited in detail, the fact is that native product is doing the same because it is native, he warned. In the instance of 20th-Fox at least, the foreign business amounts to 65 per cent of the domestic business, with 1953 the best year, and 1954 because of the new technique expected to be the best ever.

Apropos of this, Mr. Silverstone said "The Robe," now playing all over the world, will probably gross \$25,000,000 during 1954, and that \$15,000,000 of this, at least, would be the film rental. He also said "This industry in the foreign field owes a great debt to Spyros Skouras because of the superiority of CinemaScope and the tremendous interest generated in it. Mr. Skouras regenerated the foreign market."

Mr. Silverstone said that 600 theatres abroad now have the equipment, and 5,000 would have it before the year's end, and that these were more important than the remainder of the approximately 20,000 theatres serviced.

Exhibition in which the company also engages, is prospering wherever he visited, he said. The endeavor is, Mr. Silverstone said, to invest in local enterprises, the company receiving dividends as its return, and having as an ally the local forces which are wealthy and influential. In times of native nationalism, no amount of American intervention, whether from the government or the Motion Picture Association of America, has the voice of the local business man, Mr. Silverstone declared.

"Robe" Strong

The company has just completed arrangements with the Schlesinger South African theatre interests, he said, whereby for 20 years, 20 of the top first run houses will play only 20th-Fox product exclusively. Of these, 20th-Fox controls 12, and will build the others with the Schlesingers. The company also has theatres in conjunction with the Hoyts, Australia, Michael Moodabe, New Zealand, and Gaumont, England.

"The Robe" has had some fantastically successful runs, he said. A basis of com-

People in The News

MORT BLUMENSTOCK, Warner Bros. advertising and publicity vice-president, this week returned to Hollywood from New York after discussions on promotion plans for forthcoming product.

JOEL HART, formerly with 20 Century-Fox's foreign organization, has been appointed United Artists manager in Cuba, succeeding JOSE DEL AMO who died in November.

WOOLF SAUNDERS, onetime manager and more recently exploiter for the J. Arthur Rank Organization, has left London for a post with the organization in New Zealand.

PHIL TODARO, former manager of the Mercury, a Michaels circuit operation in Buffalo, has been named director of advertising and publicity for the Century theatre in Buffalo.

THOMAS G. CARROLL has been promoted to office manager in the Republic Pictures branch in Albany.

JULES LIVINGSTON has been appointed Republic's branch manager in Cleveland. He had been branch manager in St. Louis and that post now goes to RAYMOND J. McCafferty, former senior salesman in that branch.

FRED LUTKIN has been named business manager of the advertising, publicity and exploitation departments of RKO Radio. He succeeds LOU GAUDREAU who resigned recently to join the Walt Disney organization.

STEVE BROIDY, president of Allied Artists, was reelected president of Temple Israel of Hollywood following a meeting of the board of directors.

LEON J. BAMBERGER, RKO Radio sales promotion manager, has been named assistant to the chairman of the sales managers committee of the Motion Picture Association of America, that post being occupied by CHARLES BOASBERG, RKO general sales manager.

parison is with "The Snows of Kilimanjaro" hitherto the great record breaker. In Paris, "The Robe" did \$600,000 in seven weeks, to "Snows" total of \$90,701. There are similar records in England, Siam, India, Japan, Manila, Australia, and New Zealand.

The picture and the process of CinemaScope have caused January business to be ahead of January last year by 10 per cent; and Mr. Silverstone added that returns now coming in show that February will probably be 20 per cent ahead.

Screen Directors Awards to Zinnemann, Florey, Crowther

The Screen Directors Guild annual award for best directorial achievement went last week at the annual dinner of that organization in Hollywood, to Fred Zinnemann, of "From Here to Eternity." Robert Florey received an award for best direction in 1953 television; and Bosley Crowther, "New York Times" critic, was termed the "most constructive cinema critic." John Ford received the D. W. Griffith Award for his contributions to the art of direction. Mr. Crowther, a dinner speaker, said press and screen had a fundamental alliance to preserve freedom of expression.

Florida Showmen to Meet

TAMPA: Horace Denning, president of Motion Picture Exhibitors of Florida, has invited all exhibitors in the state to attend a special meeting of the organization at the Floridan Hotel in Tampa February 15. The general theme of the meeting will be trade practices.

Daff Reports Rank, U-I on Good Terms

Alfred Daff, Universal's executive vice-president, declared in New York last week-end that the relationship between Universal and the J. Arthur Rank Organization is on "good ground" and Universal constantly is trying to expand the distribution of Rank pictures. His statement stemmed from remarks made in London by John Davis, managing director of the Rank company, to the effect that his company's product was not getting the play-off in this country that it deserves.

Among other things Mr. Davis said that despite "many fine films" sent out, the billing for 10 months was "only up by \$10,000."

Mr. Daff said there was a great opportunity for the conventional theatres to play the Rank pictures profitably, as well as the so-called "art" houses. The wide acceptance of British pictures in the United States proves this, he said, and Universal is giving more attention to the sale of such product through the addition of two sales representatives who will concentrate on the sale of Rank productions.

The Universal vice-president indicated that there was a completed understanding on the situation when Mr. Davis returned to England from the U. S. a week ago Friday. Mr. Daff pointed out that "their problem also is our problem."

A rollicking rib-tickling romance
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and hit

The
PROFESSOR—
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in love!

and...

The
CO-ED...
with a song
in her
heart!

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JOHN CARROLL

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EBERG • KRISTINE MILLER

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JR. • Story by DORIS GILBERT and PETER MILNE

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The National Spotlight

ALBANY

Spurred by the praise which the Rev. Richard N. Hughes, executive secretary of Albany Federation of Churches, and Rabbi Samuel Wolk, of Temple Beth Emeth, gave the area motion picture business as the strongest supporter of Brotherhood Week—at a mass meeting in the Grand Theatre—distributor and exhibitor leaders are gearing their forces to surpass last year's results in this year's observance Feb. 21-27. . . . Charles Gordon's Olympic in Utica, followed "Miss Sadie Thompson" with "King of the Khyber Rifles"—both at advanced prices. . . . The Troy in Troy opened with "King of the Khyber Rifles" a day before Proctor's closed its engagement with "Beneath the 12-Mile Reef," also a CinemaScope release. . . . 20th Century-Fox branch disclosed that there are 28 CinemaScope installations in this exchange district. . . . Visitors included: Leon Duva, Morrisville; George Thornton, Saugerties and Windham; Seymour L. Morris, director of exploitation and publicity for Schine Theatres. . . . Senator Fred G. Moritt, who announced he would introduce a bill routing appeals from Regents' denial of licenses to the Supreme Court juries, is a partner in McDonald Pictures, which previewed "Paris Express" for legislators here last spring.

ATLANTA

The Gem theatre, owned by Mr. and Mrs. Wallace Smith for the past 25 years, has closed its doors due to lack of business. . . . Myra Pace, cashier at the Paramount theatre, has resigned to become a mother. . . . Miss Paula Bird, secretary to Arthur C. Bromberg, president of Allied Artists Pictures Southern Exchanges, has resigned. . . . Mrs. Ilen Botwick has replaced Miss Bird. . . . E. J. Hunter, Colquit theatre, Colquit, Georgia, was in booking. . . . Uriel Miles is the new owner of the Norwood theatre, Birmingham, Ala. . . . Judie Nolen is new secretary at ABC Booking Service. . . . John D. Hassler, owner of the Dixie, Brydowntown, Tenn., has sold the theatre. . . . Johnny Harrell, Martin theatre buyer, and Hap Barnes, ABC Booking Service, are back at their offices after a visit to New Orleans. . . . Ed Smith has been transferred from the managership of the Palace theatre, Tampa, Fla., to the Florida State, St. Petersburg. . . . Don Holcomb replaced Smith at the Palace. . . . The Ace theatre, Nashville, Tenn., has closed its doors. . . . Leonora Beardon, National Screen Service Co., has resigned to keep house. . . . Also resigned is Francis Burch, Wil-Kin Theatre Supply Co.

BALTIMORE

John Murphy, general manager of Loew's out-of-town-theatres, and eastern division manager Orville Crouch were in town visiting the local Loew theatre. . . . I. M. Rapaport's father-in-law passed away last week.

. . . Bud Rose, UA representative, has taken a California vacation accompanied by his mother. . . . Abe Caplan, a Westway theatre, has recovered from a recent attack of the flu. . . . Sidney Gibbs, Glove Poster Co., is vacationing in Florida. . . . Fred Perry's success with foreign language pictures at the Cameo has him installing the same policy at the Watersedge theatre. . . . Bill Booges has resigned as manager of the Rialto theater after 10 years. Ill health forced the issue. . . . Milton Schwaber, head of Schwaber Theatres, is leaving for an extended vacation in Florida and Mexico. . . . Walter Gettinger has taken over, and will reopen the Pennington theatre in Curtis Bay. . . . Richard Dizon, Hippodrome assistant, visited New York. . . . All theatres in the area participated in the March Of Dimes campaign.

BOSTON

Frank Boschetti, owner-operator of the Star theatre, Lawrence, has signed contracts with the Metro company to play MGM product for the first time in 15 years. The deal was made with Boschetti and Benn Rosenwald, MGM's resident manager. . . . The annual election of officers for 1954 for Independent Exhibitors, Inc. of New England, an affiliate of National Allied, will be held at a luncheon meeting February 9. The nominating committee, headed by W. Leslie Bendslev, chairman, consists of Norman Glassman, Edward Lider, Ted Rosenblatt and A. Viola Berlin. . . . The New England

area was well represented at the national drive-in convention in Cincinnati when Philip and Richard Smith demonstrated their new "Twi-Nite" drive-in screen at their Cincinnati drive-in theatre for the members. Nearly 20 were registered from this area. . . . Hugh D. Rogovin, son of Columbia's New England district manager, I. H. "Tiny" Rogovin, is engaged to marry Frances M. Levine of South Brookline. She will be graduated in June from Wheelock College, while Hugh, a graduate of Boston University, is now attending Harvard Law School.

BUFFALO

George J. Gammel, head of the Gammel circuit, and Mrs. Gammel, have departed for a two-month vacation in Europe. Gammel, who also is president of the MPTO of N. Y., western N. Y. zone, recently moved into a new ranch-type home in Brentwood Drive, Amherst, a Buffalo suburb. . . . Irving Fried, president of Tri-State Automatic Candy Corp. and Mrs. Fried, will spend a few months vacationing in the Virgin Islands and surrounding country. . . . Phil Todaro, former manager of the Mercury theatre, now being razed, has succeeded Earl Hubbard as director of advertising and publicity of the Century theatre, a downtown UA circuit operation. . . . Dewey Michaels, president of the Michaels Circuit of theatres, threw a lavish party for about 150 friends the other day in Hotel Statler. . . . Noted at the Ad Club's dinner the other evening for past and new officers were Murray Whiteman, past chief barker, Tent 7, Variety club; George H. Mackenna, manager, Lafayette theatre and Charles B. Taylor, associate general manager, UPT. . . . The Glowmeter corporation of North Tonawanda, manufacturer of motion picture screens, is operating in the black for the first time. President Agis I. Mihalakis has informed stockholders that preliminary earnings figures indicate a net profit of \$197,290 in the last three months of 1953, the first quarter in the company's fiscal year.

CHICAGO

Arthur Schoenstadt, head of the Schoenstadt Circuit here, was released from Michael Reese Hospital following surgery. . . . Si Griever, film buyer and booker, is back from a vacation in Hawaii. . . . Hank Ludwin, formerly a director and director of photography with Raphael Wolff productions, has joined Kling Studios' Industrial Film Division as a director of industrial and documentary films. . . . Jack Kirsch, president of Allied Theatres of Illinois, left for a three-week vacation in Florida. . . . James Coston, president of Indiana-Illinois Theatres and owner of Coston Enterprises, left for a three-week Mediterranean cruise with Mrs. Coston. . . . Jerry Hogan, veteran stage hand, was rushed to the hospital after becoming ill while installing the Cinema-

(Continued on page 32)

WHEN AND WHERE

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

World Premiere

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RKO's big
exploitation
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showman's
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the San Francisco
Bay area and
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SACRAMENTO, Capitol
VALLEJO, Rita
BOYES SPRINGS, Boyes Sp.
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MARYSVILLE, Tower
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OROVILLE, Empire
SANTA CRUZ, Santa Cruz
LODI, Sunset
MODESTO, La Loma
LIVERMORE, State
EUREKA, Rialto
ANTIOCH, El Campanil
BENICIA, State
RENO, Tower
STOCKTON, Ritz
PALO ALTO, Varsity
SAN JOSE, Padre
KLAMATH FALLS, Tower
REDDING, Redding
SANTA ROSA, Tower
MONTEREY, Rio
MERCED, Strand
WOODLAND, Porter
SAN MATEO, San Mateo
NEWMAN, Westside
REDWOOD CITY, Fox
EL SOBRANTE, Park
PETALUMA, State
—and many more

(Continued from page 30)

Scope equipment at the Tiffin theatre. . . . Jim Stewart of the Clark theatre visited in Chicago while on sick leave from Will Rogers Memorial Hospital. He will return to the hospital for a few more months, after which he expects to be discharged permanently to return to work.

CINCINNATI

CinemaScope is moving into the suburbs here, with "The Robe" currently being shown at the Hollywood, Twentieth Century, Valley and Westwood theatres. . . . The RKO Capitol is currently showing "M," but persons under 18 years are not admitted. . . . The local Screen Classics branch has acquired distribution rights for "Little Fugitive" and "King of Kings," it was announced by Edward B. Salzberg, Screen Classics manager. . . . Mr. Salzberg, chief barker of the Cincinnati Variety Club, Tent No. 3, together with Vance Schwartz, past chief barker and Rube Shor, the club's dough guy, attended the installation of Robert Gump, as chief barker of the Dayton, Ohio, Variety Club. William Clegg, Dayton exhibitor, was host to the club's members at the installation dinner.

CLEVELAND

J. Stuart Cangney thanked patrons leaving his Jewel theatre on a recent night of very bad weather and presented each with a pass to attend a future show with his compliments. Reaction was so favorable that he will inaugurate it as a regular policy on bad mid-week nights to build business on these nights. . . . Harry Callahan, manager of the Clinton theatre, Port Clinton, is back in the hospital with a second heart attack. . . . Peter Wellman, Girard theatre owner, is back home after six weeks in the Sewickly Valley Hospital with injuries sustained in an automobile accident. . . . Ben L. Ogron, Ohio Theatre Supply Co., has installed full Altec Motiograph CinemaScope equipment in the Belmont, Youngstown and Wellman, Girard. . . . Ten city-wide theatres playing "Kiss Me Kate" on 3-D and three are playing it on 2-D. . . . Girls of the Warner exchange staged a baby shower for bookers' secretary Dreme Hoisinton, who is leaving this week. . . . Mother of Warner booker Norma Rose is in Doctors' Hospital with a heart ailment. . . . Shea Chain, according to rumor, will build a drive-in on recently acquired property between New Philadelphia and Dover. . . . Dorothy Gaspar, Film Transit secretary, is vacationing in the west.

COLUMBUS

Local theatremen were shocked to learn of the sudden death of Michael J. Cullen, Loew's western division manager, while vacationing in Tucson, Arizona. Mr. Cullen, known to everyone as "Mike," was Loew's central division manager from 1938 to 1942 with headquarters in the Loew's Broad building here. . . . Frank Marzetti has installed a new all-purpose panoramic screen in the Linden suburban. Marzetti said this is the first step in preparing for CinemaScope. Contracts have been let for stereophonic sound equipment. The Linden is the third local neighborhood to install a wide screen. Fred Rowland's Livingston and Main are the other two. . . . Walter Kessler, manager of Loew's Ohio, and Mrs. Kessler have just moved into their new house at

TOP EXECUTIVE OF CIRCUIT AT 26

PORTLAND: Keith Petzold, 26-year-old theatre executive, has just been appointed general manager of the Jesse Jones Circuit with headquar-



Keith Petzold

ters here. The young man has been in the motion picture business for nearly half of his life, working his way up from an usher's position. For the past three and a half years he has been manager of the J. J. Parker's ace Broadway theatre and publicity director for that important circuit. The

Jones group of houses includes the Roseway and St. Johns theatres in Portland; Family drive-in at Tigard; and two in Sweet Home. Mr. Petzold has been extremely active in civic affairs and has made a name for himself among theatre people and along the Neon Canyon on Broadway. He took over his new duties with the Jones circuit January 1.

154 S. Chesterfield Road, Eastmoor. . . . Charles Sugarman, in closing the Little, run under the donations policy since November, 1952, said that in recent months the plan had not been profitable. . . . "Knights of the Round Table" displayed box office strength in holding for a second week at Loew's Ohio. This is the first CinemaScope feature to play the Ohio.

DES MOINES

Lippert Pictures, Inc., has closed its doors in Des Moines and Hollywood Pictures of Omaha has bought the franchise for this territory. Hal King, who took over management of the branch upon retirement of his father Julian several months ago, is now associated with a lumber concern. . . . Byron Shapiro, Columbia branch manager, escaped injury when he skidded into the ditch while on a trip out in the state. Roads were very slippery due to an ice storm. . . . Ann O'Connor Vernon, employee of several exchanges in Des Moines over a period of many years, died in Glendale, Cal., of a heart attack. . . . Mary Ellen Brown is the new contract clerk at RKO. . . . Jim Stone, RKO assistant shipper, has resigned to become assistant shipper at Paramount. . . . Dick DeVries and Charles Nielsen have taken over the operation of the Marland theatre at Marcus after purchasing the interests of Earl Wilson. . . . Three more houses in the state have installed new wide screens. They are: the Ritz at Correctionville; the Northwood at Northwood and the Town at Waukon. . . . Paul F. Scholer has announced his resignation as manager of the Oelwein theatre at Oelwein effective March 1. Mr. Scholer who is a captain in the Iowa National Guard, will go to Fort Benning, Georgia, to take a four-month advanced officers training course.

DETROIT

"The Command" opened at the Michigan marking the first of the extensive United Detroit Theatres to operate on a CinemaScope installation. Other houses to get the Altec Sound Service treatment include the Fisher and Woods, de luxe second run theatres. Other plans are still formulating for the rest of the chain. . . . "The Actress" and "The Story of Three Loves" are playing the Coronet, marking a break from straight art films policy. . . . "Martin Luther" will definitely leave the Krim at the end of 12 weeks. . . . Ish-Ti-Opi, Choctaw Indian, was around to the papers before lecturing at the Palms in connection with "Taza Son of Cochise." . . . Gene Autry was touring the papers in full uniform. . . . Five foot nine Howard Pearl of United Artists will escort five feet nine in stocking feet Beverly Michaels around town to meet people as promotion for the "Wicked Woman" opening.

HARTFORD

Yma Sumac, featured in Paramount's "Legend of the Incas," will headline a South American stage revue at the Bushnell Memorial, 3300-seat Hartford theatre, Feb. 11. . . . Irving Hillman, manager of the Sherman theatre, New Haven, has been named top man in the managers exploitation competition conducted by Stanley Warner Theatres' New England Zone last November. Other winners: Murray B. Howard, Warner theatre, Worcester, Mass.; and Robert L. Howell, Port theatre, Newburyport, Mass. . . . Truman Ferguson, manager of the Whitney theatre, Hamden, Conn., has been a New Haven hospital patient. . . . Robert Schwartz of the Park theatre, Thomaston, Conn., and family are back from a cruise. . . . Joe Mansfield of the UA exploitation staff, has returned to Boston from Hartford. . . . Paul Kessler, manager of the Suffolk theatre, Holyoke, Mass., has been promoted to manager of the 1,078-car Medford Glen drive-in, Medford, Mass., newly-acquired by Rifkin Theatres. Albert Desautels, manager of the company's Majestic, Holyoke, moves to city manager, with Rena Joyal, formerly Majestic assistant, becoming house manager of the Suffolk, in the series of management changes.

INDIANAPOLIS

Variety Club committee chairmen for 1954 include Sam Caplan, membership; Marc Wolf, heart fund; Dale McFarland, entertainment; Pete Peterson, house; Claude McKean, golf and bowling. . . . McKean, motion picture chairman for Brotherhood Week, called an exhibitor-distributor meeting at the World War Memorial Auditorium Feb. 1. . . . Jack Meadows was elected president of the Colosseum of Motion Picture Salesmen; Ray Thomas, vice-president; Kenneth Dotterer, secretary, and J. Smith, treasurer. . . . Jesse Fine, Evansville exhibitor, is vacationing in Florida. . . . "The Moon Is Blue" is now in its 16th week at the Esquire. It's a 550-seat house running nights only except on Saturday and Sunday. . . . Holdovers continue to dominate the downtown scene, with "Knights of the Round Table" in a fourth week at Loew's and "King of the Khyber Rifles" in a second at the Indiana. Four pictures at first run theatres have played 11 weeks since Jan. 1.

(Continued on opposite page)

JACKSONVILLE

Jimmy Langston, former assistant to John Crovo at the Arcade, is now George Krevo's assistant at the Palace, replacing John Henry Mims. . . . Small nuisance fires on three successive days, apparently the work of an arsonist, have plagued the Florida theatre management. . . . Sheldon Mandell, manager of the first run St. Johns, has booked "The Command" to christen his new CinemaScope screen. . . . Cliff Hardin, Fox head booker, said his staff is very busy setting up February openings for Fox's newest Florida-made feature, "Beneath the 12-Mile Reef," in CinemaScope, which was filmed at Tarpon Springs. . . . L. D. Netter Jr., of New York, general sales manager of the Altec Service Corp., visited his father, Leon D. Netter Sr., president of Florida State Theatres, prior to a vacation trip to Miami. . . . New manager of the Lake theatre, Lakeland, is Richard Leonard, who replaced D. C. Hull. . . . M. A. Shaaber, Wil-Kin Theatre Supply technician, revealed that the Polk theatre, Lakeland, and the Florida theatre, Sarasota, will be equipped for CinemaScope in the near future.

KANSAS CITY

Committee chairmen named by the board of directors for the Motion Picture Association of Greater Kansas City are: Entertainment and activities, Woody Sherrill, chairman, and Ralph Amacher and Sid Levy, co-chairmen; Membership, Ed Hartman, chairman, and Finton Jones and Russell Borg, co-chairmen; Legislation, Richard Brous, chairman, and Dick Biechele, co-chairman; Charity and welfare, Arthur Cole, chairman, and Howard Thomas and Vernon Skorey, co-chairmen; Public relations, Senn Lawler, chairman, and Don Walker and Harold Lyon, co-chairmen. These will serve under the recently elected officers, Stanley Durwood, president. . . . The Vogue continues to have good attendance, in the sixth week of "Captain's Paradise." . . . "Julius Caesar" is in its third week at the Kimo. . . . The Heart and the Boulevard drive-ins continue weekend schedules, their managements have announced.

LOS ANGELES

Pat Harmon, Universal-International clerk, has been ailing at home. . . . The new manager of the Monterey theatre, Monterey Park, is Al Williams. . . . In town on business was "Red" Jacobs, franchise holder of Favorite Films in San Francisco and Los Angeles. . . . The El Miro and Majestic theatres have merged their interests, with the following officers heading the newly formed corporation: Sam Decker, pres.; Reeves Espy, vice-pres.; and sec-treas., Sam DeGroot. . . . Exhibitors Service has assumed the buying and booking for the Studio theatre, San Bernardino. . . . Ronald Orden is the new owner of the Temple, Glendale. . . . Ruth Doyle, 60, secretary to Charles P. Skouras, National Theatres prexy, passed on. With the circuit for 17 years, and prior to that a Film Board of Trade secretary, Miss Doyle succumbed at Queen of Angels Hospital after a heart attack. . . . After setting traps throughout his Peoria theatre, Peoria, A. L. Geyer succeeded in capturing a ring-tailed cat in the projection room. The animal, similar to a raccoon, had eluded capture for three weeks, and had consumed a quantity of candy bars, pop-corn and milk

from a baby-bottle left behind by a theatre patron.

MEMPHIS

Two more CinemaScope installations are announced in major Memphis theatres. Loew's Palace unfurled its first film on its new CinemaScope screen, "King of the Khyber Rifles." Crosstown installed CinemaScope and will open with "The Robe" Feb. 12. . . . W. B. McFarland sold his Missouri theatre at Hornersville, Mo., to John Harper. . . . B. F. Jackson bought Honey and Regent theatres at Indianola, Miss., from Mrs. Pete Morris. . . . Manager Arthur Groom of Loew's State announced a Feb. 25 world premiere of "Tennessee Champ" at the State. . . . Lloyd T. Binford, 88 year old chairman of Memphis and Shelby County Censor Board, said he does not believe the Supreme Court's recent decision against banning of two movies has any effect on state laws. . . . More than 200 employees of theatres and film exchanges gathered at Strand theatre to take part in the industry's celebration of Brotherhood Week. Louis Ingram headed the distributors committee, Alton Sims the exhibitors and Dick Lightman the publicity campaign.

MIAMI

In his fifth annual report on Wometco's TV station, WTVJ, president Mitchell Wolfson summarized the station's many and varied programs which included those co-operating with civic, educational, religious and fraternal groups. These public service organizations were given free time which had a commercial value of \$235,000. The televised Orange Bowl game reached a national audience estimated at 55,000,000. . . . Joe Hornstein reports his theatre supply company is installing CinemaScope equipment for the Flamingo, Miami Beach; Surf, West Palm Beach; Lee, Ft. Myers and the Strand in Key West. . . . Sympathy went to Wometco purchasing agent Frank Myers, on the recent death of his dad, Oscar William Myers. . . . In the Florida State Theatres' Manager's Drive for 1953, honoring Louis J. Finske, the southeastern district came up with two winners. Fred Lee, manager of the Florida in Hollywood, took top billing with the first prize entitling him to an all expense paid trip for two, to Hollywood, California! Robert Battin, manager of the Beach, Miami Beach, earned an all expense paid trip to Nassau or Cuba for coming in third.

MINNEAPOLIS

The Terrace, Riverview and St. Louis Park, neighborhood and suburban houses, opened Feb. 3 with "The Robe" in CinemaScope and with stereophonic sound. Another neighborhood house, the Nile, is scheduled to open with "The Robe" next week. Previous to the Nile opening, the city will be blanketed with a mailing plugging the film and other CinemaScope pictures. . . . Ben Berger, retiring chief barker, will be honored by the Northwest Variety Club at a testimonial dinner at the Nicollet hotel Feb. 15. Sim Heller, new first assistant chief barker, is chairman of the arrangements committee. . . . Don Pyle is new assistant in the advertising-publicity department of Minnesota Amusement Co., replacing Bob Kaye, who resigned to become manager of the suburban Richfield. . . . John Krieps has

closed the Time at Kenyon, Minn.—poor business. J. T. McBride, Paramount branch manager, was in Chicago for a meeting with Jim Donohue, division manager. . . . George Gould, operator of the Crystal at Glencoe, Minn., is back from a vacation in Florida. Barea Sampson is the new cashier at Republic.

NEW ORLEANS

T. M. Miller of the Elizabeth, Elizabeth, La., advised that effective Feb. 1 he resumed operations. The theatre has opened and closed off and on during the extended mill strike. . . . Winn theatre, Winfield, La., as advised by John Luster, general manager of W. W. Page Amusement Company, is closed temporarily. . . . The Marion, Marion, La., is closed for an indefinite period, advised owner John Doles. . . . Frank Glick asks all to disregard the notice of closing the Utica, Utica, Miss. He will continue to operate on Friday and Saturday but with only one change. . . . WOMPT's reservation chairman, Ruth Toubman, issued notices that the February luncheon meet will be at Arnaud's Restaurant, February 10. Father Digby will sit at the speaker's table. . . . M. H. Brandon and son Gilbert, George Simpson and Morris Townsend, Transit, Inc., executives of Memphis, Tenn., were in town for Transway, Inc. annual meet. . . . The Webb, Cut Off, La., shuttered as advised by co-owner, J. Alarie on his round of calls.

OKLAHOMA CITY

"The Grand Concert" is being shown at the Frontier theatre this week as a special treat for their 5th Anniversary. . . . "Forever Female" is now in its third week at the Tower theatre. . . . Each Monday night both the Criterion and Harber theatres reduce their admission prices at 8:30 after the downtown stores close to 50c for adults and 20c for children. This provides ample time to see a complete show after Monday night shopping is finished. . . . The drive-in theatres here report a considerable slowdown in the past few weeks due to the extreme cold weather. . . . Barton theatres will open their Tinker, Bomber and "77" drive-in theatres Mar. 1. They have been closed for the winter. . . . "The Boy From Oklahoma" which opened Jan. 29 at the Midwest theatre here, will be shown at 62 theatres in Oklahoma and 6 theatres in Texas in February.

OMAHA

Bill Heath, salesman with Republic 10 years, has resigned. Also gone are Donna Nielsen, biller, and Joan Smith Weitl, cashier, who was married last week. . . . Ground clearing and leveling has started at Lynch for a quonset building which will house a new theatre, Mr. and Mrs. Donald Johnson announced, with the opening scheduled in June. The Johnsons for several years have

(Continued on following page)



Tops in IN-CAR SPEAKERS!
Super Chief 4" and Chief 3 1/2". For new or replacement. Baked enamel 2-tone finish matches many existing drive-ins. Insulated volume control, weatherproof.

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(Continued from preceding page)

been operating a theatre in the Odd Fellows Hall. . . . Millard Rethwisch is installing a large screen at his theatre in Tilden. . . . Janet Townsend, Metro secretary, and her husband were surprised by 16 members of her family at a housewarming. . . . The Joyo theatre at Lincoln owned by Clarence Frasier will be ready to offer CinemaScope Feb. 12. . . . J. Robert Hoff was installed as Variety Club chief barker at a dinner-dance at the Blackstone Hotel. . . . Improving after surgery are Mrs. Art Goodwater, wife of the Madison, Neb., exhibitor, and Dorothy Weaver, 20th-Fox cashier, now at her home. . . . M. L. Stern, Hollywood Pictures representative in Omaha, announced he now has the Lippert franchise for Omaha and Des Moines, with offices in Omaha.

PHILADELPHIA

20th Century-Fox exchange is now housed in new headquarters at 314 North 13th Street. . . . Harvey Schwartz, former office manager at Columbia, joined Paramount as a booker. He replaces Lou Fortunato, former upstate booker, who resigned from the company. . . . Stanley Warner Ogontz, neighborhood house which was on a week-end schedule, closed again. . . . A. M. Ellis' Tyson staged a reserved seat performance of the stage play, "The Happy Time," presented by the Neighborhood Players, local little theatre group. . . . Leonard Moonblatt has taken over the suburban Clifton, Clifton Heights, Pa., with Henry Kahan remaining as house manager. . . . Phillip Jones, projectionist at the Warner, Wilmington, Del., was returned to office as president of Local 473, Projectionists Union, in that city. . . . Hearing will be held on Feb. 15 in Wilmington, Del., on the bankruptcy petition for reorganization proceedings in the U. S. District Court by M and S Amusement Enterprises, Inc., headed by Melvin C. Geller and Sam D. Taustin, operators of the Brandywine drive-in and the Wilmington Speedway near Wilmington. . . . The Key, Doylestown, Pa., was closed. . . . Amusement tax payments in Lancaster, Pa., brought \$67,362.63 into that city's treasury in 1953, under the \$70,000 estimated for the year and causing a revision of estimated income from that source in 1954 to \$67,000.

PITTSBURGH

"Here Come the Girls" finally replaced "Knights of the Round Table," which stayed on a sixth week in Loew's Penn after a gratifying upsurge in business during its fifth week. . . . The Stanley advanced "The Command" up a week, giving that house its first CinemaScope feature. . . . "This Is Cinerama" finally clicking strong at the Warner after a concentrated ad campaign stressing that it would not play any neighborhood houses. . . . Film Row mourned the death of Mike Cullen in Tucson. The former local Penn manager's passing brought on several eulogies in print with critic Karl Krug of the Sun-Telegraph devoting an entire column to "the departure of a personal pal." . . . "Quo Vadis" at regular prices is back at the Ritz following three weeks of first-run movies. . . . The Harris has acquired Judy Holliday's "It Should Happen To You" while the Fulton gets "The Glenn Miller Story" Feb. 19, same day that the Penn gets "The Long, Long Trailer." . . . M. A. Silver, Stanley Warner zone manager, and his missus, vacationing in Florida.

PORTLAND

Business at downtown houses has been off due to sudden and extreme snow storms. "Sadie Thompson" played for two weeks at the United Artists in 3-D at hiked prices and now goes into a third session in 2-D at regular prices. This is a first for Portland. . . . Bud Brody, National Screen Service branch manager, was in town for a few days working with newly appointed local manager Harry Lewis. . . . Keith Petzold, new general manager of the Jesse Jones circuit, made his first trip to Sweet Home, Ore., to look over the situation there. . . . Dick Edge, formerly Astoria city manager for J. J. Parker, now becomes city manager for the Jesse Jones Theatres in Sweet Home. . . . Bagdad theatre manager Jack Braxton has an amateur vaude show on stage every Friday night. . . . Marty Foster reports heavy advance seat sale for "Julius Caesar."

PROVIDENCE

Avo P. Bombarger, 59, better known as "Bomby" when he was a member of the world-famous "Roxy Gang" in 1920, recently died in this city after a long illness. He is survived by his wife, a brother and sister, and several nieces and nephews. Many of this State's public officials, and members of the clergy attended his funeral. . . . Gene Autry, is scheduled to appear in person, with his new all-star show, at the R. I. Auditorium around the middle of February. . . . The Metropolitan once again departs from its brief run of motion pictures to present a four-day stage presentation of "Stalag 17." . . . Alec Guinness in "The Captain's Paradise" held for a second week at the Avon Cinema. . . . Because they received so many phone and written requests, The Gilbert Stuart, popular Riverside neighborhood house, offered special "command performances" of "King Solomon's Mines."

SAN FRANCISCO

Robert Palmer, one time press agent for United-Paramount Theatres and more recent with the Navy, is again a civilian and living in Los Angeles. . . . Sam Rosey, one time actor's agent, is now a salesman for Ernest Ingold Chevrolet here. . . . Arnold Cortner was promoted by U-P district manager Earl Long from assistant at the Paramount to manager of the State. Gene Sabo III is assistant manager at Paramount. . . . Jack Erickson, manager Twentieth Century-Fox chairmaned the Brotherhood meeting here. . . . Edward Sutro of Golden State theatre equipment division, returned to work following sick leave because of automobile accident. . . . Arthur Apodaca, National Screen Service shipper, was away for a tonsilectomy. . . . William Blair of Cloverdale sold his Ritz at Calistoga and bought the Mecca and Pic theatres in Crescent City from Mrs. Delcie Boles. . . . William Hayden has reopened the Suisun, Suisun, which has been closed for several years.

TORONTO

Ralph Foster is setting up his own public relations office here after resigning as manager of the 16 mm. division of Warner Bros. in Canada. He is calling his new setup Communications of Canada. . . . Frank Kettner has been appointed sales representative for Peerless Films in the Calgary

territory. . . . "Martin Luther" though banned from showings in the theatres in the Province of Quebec is to be allowed showings in the Protestant churches of the Province. . . . Second annual curling bonspiel of the Manitoba district of the Canadian Picture Pioneers will take place in Winnipeg Feb. 22. The number of entrants is limited to 40 due to the limitations of ice available. . . . A Valentine Party is being planned by the Variety Club, Tent 28, at the clubrooms. Members of the committee include Bert Wilkes, Lou Davidson and Monty Hall. . . . The general managers of the various distributing companies gathered together to make a presentation to Russ Simpson, Toronto branch manager of Paramount, who resigned to be general manager of the O'Brien circuit. . . . Annual graduation party, held by the Variety Club of Toronto for the pupils of Variety Village will take place in the Royal York Hotel here, Feb. 25.

VANCOUVER

Heaviest snowfall in 41 years really gave theatres a tough time. The only picture to beat the storms was "Martin Luther," playing at the 446-seat Studio. . . . The 200-seat Castor theatre, Castor, Alberta, was burned to the ground in a recent fire which occurred on a Sunday with no one in the building. The theatre was only partially insured. . . . "The Wild One" was banned by the B. C. Board of censors, who claim it is too brutal and in no case "entertainment." Columbia will appeal the decision. . . . The 245-seat theatre at Imperial, Sask., and the 340-seat DeLuxe, Meath Park, Sask., have been converted from 16 to 35 mm. . . . Leslie Plottel, former manager of the drive-in at Chilliwack, B. C., settled an alleged breach of contract case for \$1,300. He was on a five year contract but was fired after the first six months. . . . Jim Girvan, of Girvan Studios, is back from an extended tour of Great Britain and France with plenty of new ideas for theatre art work picked up over the water. . . . Harry Hargraves, of the Orpheum staff, is still paying for the time he was prisoner of the Japs in Hong Kong. He was in military hospital for old war injury but is back at the theatre. . . . The father of Sheila Pemberton, Warner Brothers cashier at the local exchange here, passed away recently at Wells, B. C.

WASHINGTON

Bert Libin, of WWDC, was married to Rusty West. . . . Sam Galanty, Columbia Pictures mid-east division mgr., was in California attending meetings. . . . Jack Keegan, former booker at 20th Century-Fox, was inducted into the Army. . . . In connection with the opening of "Knights of the Round Table," at the Capitol theatre, the Round Table International put on a parade as a sendoff to Crusade for Freedom. Attending were District Commissioner Renah F. Camalier, and the local Miss Washington. . . . Joseph Bernheimer, of Bernheimer Theatres, has carried on his late father's tradition of special showings for student priests and nuns of Catholic University, at the Newton theatre. Latest picture to be shown was "The Robe." . . . Jim Riding, assistant manager of the Capitol theatre is moving to Harrisburg, Pa. where he will have a post as manager of the Loew's theatre there.

"What the Picture did for me"

Lippert

NORMAN CONQUEST: Tom Conway, Eva Bartok—Very good comments from patrons on this one. Might not be a big picture, but it's worth seeing. Played with "Sins of Jezebel," one of the best dramas played in months. Played Monday, Tuesday, Wednesday, January 11, 12, 13.—Yves Legault, Regent Theatre, Hawkesbury, Ont., Canada.

SINS OF JEZEBEL: Paulette Goddard—Very good story and excellent color (Ansco). Although it does not contain any great luxurious scenes, the story makes up for that. Patrons were well satisfied with this one. Played it with "Norman Conquest." Played on Monday, Tuesday, Wednesday, January 11, 12, 13.—Yves Legault, Regent, Hawkesbury, Ont., Canada.

Metro-Goldwyn-Mayer

DANGEROUS WHEN WET: Esther Williams, Fernando Lamas—A very good picture, so don't be afraid to play it. You need no cartoon with this, as cartoon figures play a part in this also—very clever of Metro to give their exhibitors a break to save on a cartoon. I didn't make any money—really lost my shirt—but no fault of the picture. TV is new here and most everyone bought one for Christmas, so you know the answer. Played Saturday, Sunday, January 9, 10.—Henry Jakes, Hope Theatre, Hope, N. D.

DREAM WIFE: Cary Grant, Deborah Kerr—Did very poorly. Good for cities, but my hicks couldn't understand sophisticated comedy. They want corn.—George Kelloff, Ute Theatre, Aguilar, Colo.

DREAM WIFE: Cary Grant, Deborah Kerr—Good, smart comedy that will bring a smile and a chuckle to the most blasé theatre goer. Cary Grant does an excellent job, while Deborah Kerr is always tops. Played Monday, Tuesday, January 11, 12.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

MOGAMBO: Clark Gable, Ava Gardner—Just finished showing this on my wide screen to very good results. Brought out people who seldom go, and as far as I could determine, comments were 100% favorable. Box office 150% in the face of some of the most severe weather conditions known. Played on Sunday, Monday and Tuesday.—Leo W. Smith, Elk Theatre, Elkton, S. D.

RIDE VAQUERO: Robert Taylor, Ava Gardner—Did very well here. Anthony Quinn truly a wonderful actor. We should have MGM make "Viva Villa" again with Quinn in the starring role. It would fit him perfectly. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SCANDAL AT SCOURIE: Greer Garson, Walter Pidgeon—Excellent, but didn't do any business. Title killed it for me. If you can get them in, they will love every minute of this perfect picture. Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SEQUOIA: Jean Parker, Russell Hardie—This is a reissue, folks, but don't pass it by. People—old and young alike—will love it everywhere. Give it good advertising and play it. Played Saturday, Sunday, January 2, 3.—Henry Jakes, Hope, Hope, N. Dak.

Paramount

BOTANY BAY: Alan Ladd, James Mason—In Technicolor. Alan Ladd made his name here in "Shane." The patrons like this as much as they did "Shane." Very good color and photography—one of the best pictures of its kind since "Mutiny on the Bounty." Played Monday, Tuesday, Wednesday, January 25, 26, 27.—Yves Legault, Regent Theatre, Hawkesbury, Ont., Canada.

JAMAICA RUN: Ray Milland, Arlene Dahl—Fair but not worth top allocation. Paramount overcharged me for this.—George Kelloff, Ute Theatre, Aguilar, Colo.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of **What the Picture Did for Me**, Motion Picture Herald, Rockefeller Center, New York 20. product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS

RKO Radio

BLACKBEARD, THE PIRATE: Linda Darnell, Robert Newton—After the South African censors were finished cutting this one to bits, we were lucky we had enough over to show! Newton loved making this film, I'm sure. It did not make us a fortune, but it entertained most. Played Wednesday, Thursday, Friday, Saturday, December 16, 17, 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

STORY OF ROBIN HOOD: Richard Todd, Jean Rice—Double billed this with "Tarzan and the She-Devil" (RKO) and did O.K. Priced right. Played Friday, Saturday, December 25, 26.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

Republic

CRAZYLEGS — ALL-AMERICAN: Elroy Hirsch, Lloyd Nolan—Best and most authentic football picture I have ever seen or heard about—the real McCoy—but as usual, business not what it should have been. Played Sunday, Monday, January 3, 4.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

QUIET MAN, THE: John Wayne, Maureen O'Hara, Barry Fitzgerald—I've played this film so often and to so many capacity houses that they are beginning to call me "The Quiet Man." If you have not yet played this, either you are making enough money already or you just can not care what your customers like. Played Wednesday, Thursday, Friday, Saturday, December 23, 24, 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

STARS AND STRIPES FOREVER (MARCHING ALONG): Clifton Webb, Ruth Hussey—Twentieth Century-Fox and yours sincerely slipped on this one. We only booked it for two days, when it could have filled an easy four. Hats off to Fox for a different musical with fine performances by Clifton Webb and Debra Paget. Good for any house in any situation. It will make money for you, especially if you can get them in the mood. Played Friday, Saturday, January 1, 2.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

MARSHAL'S DAUGHTER: Ken Murray, Preston Foster—Corn, but they loved every minute of it.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOON IS BLUE, THE: William Holden, David Niven—The South African censors ban films here left and right, but not when it comes to those like "The Moon is Blue." So why should it meet with the opposition it has from some of your states? Our box office was besieged—registers crammed full—smiling faces—a thrilled exhibitor. Comments said it was one of the best light comedies ever seen, and with I heartily agree. If this film was predominantly about sex, at least it was done with grace, charm and sincerity. I've just recently returned from the States. If some of your communities cannot take "The Moon Is Blue," then start letting them examine their own moral standard—they may be surprised! First they kick out "Limelight," now they turn their backs on "The Moon is Blue"—maybe some of those censors have a

share in TV, who knows? Played Wednesday, Thursday, Friday, Saturday, January 6, 7, 8, 9.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

ALL-AMERICAN: Tony Curtis, Lori Nelson—Just another picture, but Universal, as usual, had it in a high allocation. Played Friday, Saturday, January 8, 9.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

ALL I DESIRE: Barbara Stanwyck, Richard Carlson—You can always depend on Barbara Stanwyck to turn in a grade A performance, and this picture is no exception. It has everything an audience likes. Play it and the women folks will go for it in a big way. Played Monday, Tuesday, January 18, 19.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

FORBIDDEN: Tony Curtis, Joanne Dru—Very good drama, but played so early that I had received no good from advertising campaigns and crowd very slim indeed. Played Sunday, Monday, Tuesday, January 17, 18, 19.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

LAWLESS BREED: Rock Hudson, Julia Adams—It's been many a day since Hollywood put its label on a better western than this. It has excellent family story, plus enough action to please everyone. Added to this is a top job of casting that should establish Miss Adams as one of the ranking contenders for the sex queen. She's got more than Monroe, and can act too. Bucked up against too much competition from basketball and wrestling to justify rental. However, it did well considering the competition. Played Friday, Saturday, January 15, 16.—Bob Walker, Uintah Theatre, Fruita, Colo.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—Had a struggle in convincing people it wasn't just a musical, but the ones we hired in found it to be the perfect small town movie. Story is made to order. "Scat Man" Crothers eases the show out from under a good cast as he steals scene after scene. Universal pegged it a bit high for us considering the business it did, but it deserved better than it got. At least we ended up in the black. Played Sunday, Monday, January 17, 18.—Bob Walker, Uintah Theatre, Fruita, Colo.

Warner Bros.

BY THE LIGHT OF THE SILVER MOON: Doris Day, Gordon MacRae—This is just a wonderful picture. Don't any situation pass it by. A musical, but not overdone with music. Give us more like this. Regardless of how wonderful a picture one plays these days, can't get the people in. TV has been here six months and show business is about licked. Will try one change now, if no go, will have to close. Play "Silver Moon." Played Sunday, Monday, December 27, 28.—Henry Jakes, Hope Theatre, Hope, N. D.

MIRACLE OF FATIMA: Gilbert Roland, Angela Clark—Not many will play this later than us, but in case there is anyone left who hasn't given Warner a deal, don't pass this excellent feature. Don't worry about not having enough Catholics. It can be sold and the Protestants will be just as complimentary. With rain both nights, the combination of a fine picture and \$80 in the bank was too irresistible and we had one of the best mid-weeks in our history. Played Wednesday, Thursday, January 20, 21.—Bob Walker, Uintah Theatre, Fruita, Colo.

Universal Net Shows Increase

Universal Pictures Company, Inc., reports consolidated net earnings for the fiscal year ended October 31, 1953 of \$2,616,356 after provision of \$3,863,000 for Federal income and excess profits taxes and after provision of \$500,000 for contingent liabilities. After deducting dividends on the preferred stock, such consolidated net earnings amounted to \$2.35 per share on the 1,010,411 shares of common stock outstanding on October 31, 1953.

For the preceding fiscal year, consolidated net earnings were \$2,307,701 after provision of \$4,309,924 for Federal income and excess profits taxes and after provision of \$500,000 for contingent liabilities. After deducting dividends on the preferred stock, these earnings were equivalent to \$2.15 per share on the 961,698 shares of common stock outstanding on November 1, 1952.

Film rentals and sales for the fiscal year 1953, according to the company's annual report, mailed to stockholders last week, were \$70,490,254 as compared with \$64,128,719 for the previous fiscal year. It is noted in the report that it continues to be the practice of the company to reflect in its accounts the operating results of subsidiaries in foreign countries having exchange restrictions only to the extent that net earnings resulting therefrom have been realized in U. S. dollars, regardless of the period or periods in which such revenue may have accrued.

The report also notes that during the calendar year 1953 two semi-annual dividends of 50c per share each and one extra dividend of 25c per share were paid on the common stock.

Starrs Fight to Save Their Bijou Theatre

Alfred Starr, Nashville circuit owner and former Theatre Owners of America president and his brother Milton, owning the Bijou theatre in that city, have gone to Federal Court there to prevent its inclusion in a housing project, sponsored by the Nashville Housing Authority. The brothers point out that other properties were omitted from development plans, and that the Authority doesn't state what use it will have for the location. They also assert they do not desire to interfere with the project.

WANTED Advertising Artist For Los Angeles First Run Houses

Small Los Angeles circuit seeking experienced ad artist to handle first-run newspaper campaigns. Must be creative, know layout, work from stills or press books and turn out finished artwork ready for engraving. Reply confidential. State qualifications, recent and current affiliations, age, family status, salary.

Write— Box 100, Motion Picture Herald
6305 Yucca Street, Hollywood 28, California

SUPREME COURT HEARS TV GIVEAWAY CASE

WASHINGTON: The legality of radio and television "giveaway" shows, always big audience snatchers, was up before the Supreme Court this week in an appeal by the Federal Communications Commission to have its ruling upheld that such shows are lotteries and hence violate the law. The FCC ruling, in 1949, was attacked by the broadcasting industry at large and last year enforcement was enjoined by the Federal District Court for the Southern District of New York. Monday the Supreme Court was told by an FCC spokesman that giveaway shows are "devices to exploit the cupidity of people who want to get something for nothing." Justice Frankfurter said simply that he thought people tuned in on the shows because of a "vacuity of mind."

Pola-Lite Realigns Sales And Service Staff Men

Al O'Keefe, vice-president in charge of distribution for the Pola-Lite Company, this week announced a realignment of its sales and service staff "to assure exhibitors continued efficient service." Now active on sales will be A. E. Cates, national field supervisor; James Gray, director of foreign sales, and Seymour Moses, eastern exhibitor contact. Mr. Moses recently joined the Pola-Lite Company. For the past eight years he has been associated with Loew's International foreign department, where he managed offices in Denmark, Holland and Sweden. The service department has been augmented by Miran Aprehamian, director of quality control at the company's plants, and Robbie Robbins, home office exchange sales contact.

New York Legislator Says He'll Change 3-D Bill

New York Assemblyman Daniel M. Kelly, who is proposing a measure requiring theatres playing 3-D pictures to post near their boxoffices a sign at least one foot high stating that glasses are required to view the films, said last week he would change the word "polaroid" to "polarized." He explained the Pola-Lite Company pointed out to him that Polaroid is a trade name for one manufacturer.

Tower Theatre's Case Against Majors Settled Out of Court

The suit by the Tower theatre, Wichita, Kan., against eight major distributors and the Fox Midwest circuit has been settled out of court, the theatre's attorney, Seymour Simon, told the press in Chicago last week. The suit had asked \$160,000 in damages. Mr. Simon had been assisted in the case by Kansas attorney Solbert Wassentrom, the press also was told.

U.S. May Re-evaluate 16 mm Suit

The 16mm. anti-trust suit pending in Los Angeles Federal Court against the industry will be reviewed by the Government for possible "dismissal" or "re-evaluation," Assistant Attorney General Stanley Barnes said in New York last week.

Mr. Barnes, addressing a meeting of the anti-trust section of the New York State Bar Association, said in response to a question that the 16mm. suit was one of the anti-trust suits being reviewed by the Department of Justice, referring to the back-log of anti-trust cases inherited from the previous Administration. He went on to say that "one of our lawyers" has been sent to examine into the case in Los Angeles, where the suit charging a conspiracy by six major producers to restrict the showing of 16mm. films, especially to television, had been filed there in July of 1952.

In his address Mr. Barnes said "with respect to any difference of approach between the cases filed since Jan. 20, 1953, and those filed by the previous Administration," I think you will find that those recently instituted are based upon classic hardcore anti-trust violations." He went on to say that this does not mean that the division will not seek to extend the thrust of anti-trust litigation when necessity demands such a move to protect basic principles. However, he ruled out suits filed on the basis of "sociological theories."

He acknowledged frankly that there are "some cases pending" which in their "present form would not have been recommended." Mr. Barnes warned, however, that out of the 139 cases pending last August, when he said that they would be reviewed, "I found only five justified dismissal." "I want to reemphasize," he continued, "that only where substantially nothing can be accomplished by decree, will cases be dismissed by the Government."

Legion Reviews Seven And Approves Six

Seven pictures have been classified by the National Legion of Decency this week, with one, "Bait," receiving a B, objectionable in part, rating. In Class A-1 were "The Boy from Oklahoma," "The Conquest of Everest," "Dragon's Gold" and "Gypsy Colt." In Class A-II were "Always a Bride" and "Charge of the Lancers."

Nation's Theatres Showing March of Dimes Trailer

Theatres the country over have been showing the special 1954 March of Dimes trailer, "Look for the Silver Lining," which features Howard Keel, MGM player. National Screen Service distributed the subject to showmen cooperating with the National Foundation of Infantile Paralysis.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

The Motion Picture Has Truly Come of Age

NEW dimensions and new techniques have lifted the motion picture right out of the ancient "picture show" category and placed it in THEATRE where it properly belongs. Now if we can provide material equal to our opportunity, we have won the battle against competition from television and other amusement forms that have encroached upon our territorial rights.

We've seen "Knights of the Round Table" at the Radio City Music Hall—and it's wonderful. It's beyond expectations, it's equal in size and scope to the theatre itself, which is high praise. So smoothly is it done—the title opens on the regular size screen, as it used to be—and then silently, without fanfare, it opens to the full width of the Music Hall stage, and takes its place with major theatrical achievement. It's breathtaking, and you want to stand up and cheer, especially if you're in this business.

We've seen "King of the Khyber Rifles" at the Rivoli—and it's beautiful to behold. The scope and color are beyond words. You've never seen such a marvelous setting for an exciting story. It fills the theatre, it fills the eye, it fills the imagination. And we've seen Warner's new picture in Cinema-Scope, "The Command" at the Paramount. The New York critics praised it as having the greatest "scope" of any super-western they've ever seen. Never have the Indians been so surrounded by the United States Cavalry in the nick of time, in such magnificent style. We've opened a door that will create new screen epics for new audiences. Never again will television have anything that we can't meet and overcome.

Now, our greatest problem will be to maintain quality in these new dimensions, while we also attain quantity. Let's say that our experience with 3-D was "educational"—we learned a lesson. And small theatres, operated by showmen, will profit and prosper with new techniques. They say that Leo Jones, indefatigable indignant exhibitor in Upper Sandusky, Ohio, increased his business 545 per cent with "The Robe." Leo is again a leader.

NEW AND DIFFERENT?

We haven't seen Paramount's new picture, "Red Garters" but we are interested in a fine review of the picture, written by John Rosenfield, film critic for the Dallas Morning News. He says: "Every now and then we get stratospherically high on a motion picture" and suggests that "managers keep the average film goer out of the theatre, and limit the audience to weary sophisticates who brag that it's been three years since they happened into a neighborhood playhouse to suffer a cinema."

There's a lot of high praise in his review, with the promise of something new and different. Under the caption, "How Red Is My Garter?" he comments on unusual color, and we know that the Society of Illustrators, in New York, were invited to see the film at the Museum of Modern Art, because of its "emotional" color treatment. He says, "It is neither 3-D nor wide screen, but is actually a standard picture that sets a new standard."

The film has had a saturation premiere in Texas, where things of broad scope and new horizons are really appreciated. It opened in Austin, a frontier town where horses keep you awake nights with their clop-clop-clop on paved streets. We have fond memories of Austin, with its O. Henry traditions, legendary State Capitol, and the University of Texas, a forty-story skyscraper towering over the landscape.

AETNA CASUALTY and Surety Company, of Hartford, Conn., has a new film, recently shown to the trade in New York, which can be obtained for theatre showings, cost-free, if used with the cooperation of local safety organizations. The title is "Look Who's Driving"—and it is the story of Charlie Younghead, who learned the folly of being a child at the wheel. The film is available in 16-millimeter for schools, or in 35-millimeter, for showings in theatres.

CLAUDE EZELL, president of the International Drive-In Theatre Owners Association, asks all distributors to make available three kinds of composite mats for each picture released. Mr. Ezell wants one similar to the presently successful "economy" mat that has two publicity mats, six ad mats in one and two-column width and slugs. And then he wants two other kinds, inclusive of other pressbook mats, at three prices, 25c, 35c and 50c. He is quoted as saying that drive-in theatres do more advertising and obtain a greater amount of free space when they use composite mats as offered "by a few distributors on some pictures."

As a matter of fact, MGM originated the 35c economy mat for small situations, and this has been adopted as policy by most of the distributors on a majority of pictures. We've been plugging for it in "Selling Approach" these many months, and it is building up substantially as an incentive along exactly the lines Mr. Ezell says. But please, don't upset the applecart. Don't ask for three variations that are not available, and destroy the good and valuable contribution to showmanship that is currently standardized in pressbook practice.

BOB WILE, in the Ohio Bulletin, says "The value of stereophonic sound is questionable, as can be seen from the ads in the New York papers for 'Knights of the Round Table' at the Radio City Music Hall. They make no mention of stereophonic sound in the largest theatre in the world. Certainly if the management believed that it enhanced the presentation of the picture, or if they felt it would provide an incentive to attendance, it would have been mentioned." Actually, the Music Hall has had stereophonic sound for years. It was built in, when the theatre was erected. There are batteries of speakers, in all sorts of locations, throughout the theatre, and since it is nothing new in a Music Hall presentation, it wasn't specifically advertised.

—Walter Brooks



BROTHERHOOD WEEK FEB. 21-28

UNDER THE LEADERSHIP of President Dwight D. Eisenhower, our honorary chairman, we are again being called upon to help in the promotion of Brotherhood Week, which this year will be held February 21 - 28th. Through the courtesy and foresight of Harry Mandel, we have a few pictures for this page, held over from last year.

We credit Arthur C. Koch, manager of RKO Proctor's theatre in New Rochelle, for most of these ideas. Above, you see his "bull's eye" target for coins contributed; and below, the Postmaster receives the names of donors who subscribed to the membership poll at the theatre, which was delivered directly to President Eisenhower.



Brotherhood Is Handled Differently

This year, when 18,000 campaign books and promotion kits for "Brotherhood Week" were released, we were surprised to find the principal exhibit labeled "This is NOT a pressbook!" Nor is it, and that may or may not be an advantage. The difficulty in previous years has been to get enough evidence of showmanship in enough places, and we have continuously tried to boost the pressure behind it by trying for special mention in the Round Table and special Quigley Award citations. Last year, Harry Mandel told us "there would be campaigns from RKO Theatres"—and there were, so we managed to save a handful of pictures to make the page opposite, but generally, this lacked something that we'd like to see accented more strongly, rather than less.

The pressbook that is NOT a pressbook contains well written and good advice, and suggests a new selling approach, without quite giving a formula in detail. There is no trailer, but theatres will find material in the newsreels. There are no posters, but there is a small display card for the box-office window. There are a few advertising mats, in various sizes, which are not meant for theatre purposes. The authors say "The industry knows that nobody away from a desk in YOUR office knows better than YOU how to reach the public in YOUR community"—so go to it, as you would sell any attraction. Some will; some won't and we have hopes, as usual.

Sell Your Quota of Membership Cards

Again, the distribution of membership cards, at \$1.00 each, is a primary factor, and if 15,000 theatres would each sell their quota, it would finance the National Conference for political and other purposes. We have always thought that every theatre's free list should be asked to join up in this evidence of good faith. Brotherhood Week is a Main Street enterprise, with every merchant joining with the theatre manager in a matter of community interest. Some Round Table members have done by far the best things that have been done, in previous years. They will do it again, but we still think that you need materials to work with, and suggestions that are explicit and on the firing-line, for direct application, without depending on merely the theory or policy involved. We are already sold on the idea; and theatre managers only need the stuff that showmanship is made of to prove it.

Stars by Telephone

Jack Sanson, manager of the Strand theatre, Hartford, reaches out for nearby personalities, as when he created a Boston-to-Hartford telephone interview on "The Glenn Miller Story" with Jimmy Stewart and Allen Widem, local by-liner, on the wire.

SHOWMEN IN ACTION

William K. Hatkoff, manager of the new Norwalk theatre, ran ads of appreciation in his Connecticut newspapers, thanking folks for their indulgence during crowded moments in the opening of "The Robe."

Joe Borenson, manager of the Strand theatre, New Britain, Conn., landed a fine half-page co-operative ad for "Kiss Me Kate"—with a big picture of Ann Miller, and the headline "This Lady Is Faithful in Her Fashion."

Lester Pollock sends the minutes of his staff meeting with roving Knights from Camelot, to plan the tournament to follow in the presentation of "Knights of the Round Table" at Loew's theatre in Rochester.

Harry Wiener, manager of Schine's theatre, Oswego, N. Y., had a fine display of flowers in the lobby for the opening of "The Robe" and a neatly printed card of acknowledgment to his good friends of the Businessmen's Association, who sent them.

Bob Anthony, manager of the State theatre, Cortland, N. Y., arranged a benefit showing of "The Sea Around Us" for fifty units of the Friendship Encampment of the I. O. O. F.

Seymour Morris shows a reproduction in the Schine "Flash" of a fine full-page co-operative ad placed by Harold Lee, manager of the Babcock theatre, Bath, N. Y., and credits John Snyder with having worked on it, too.

Louis Lutz, city manager for the Park, Pix and Avon theatres, Waukesha, Wisc., shows very fine news pictures in the Daily Freeman (one layout is four columns wide, and another on the picture page) to prove that CinemaScope is in the news.

Tony Masella, manager of Loew's Poli-Palace theatre, Meriden, Conn., had an interesting co-op ad with the Connecticut Light and Power Company, in which the company told their formula of "How to Marry a Millionaire."

Ben Tureman, manager of Schine's Russell theatre, Maysville, Ky., is the first on record to announce his annual "Miss Valentine" contest—a front page story in his local paper, every February 14th.

Leo A. Lajoie, manager of the Capitol theatre, Worcester, Mass., had some fine newspaper response with the personal appearance of Joan Fontaine and Collier Young, for "The Bigmist."

Sperie Perakos, general manager of Perakos Theatres, in Bridgeport, Conn., got all-out art lay-outs for "Miss Sadie Thompson" with large illustrations, headed "Some Dance," to show what we mean.

Lou Cohen and Norm Levinson using that realistic cut-out of Marilyn Monroe (you can hold hands with it) as a come-on for a Marilyn Monroe contest (match her measurements or take that stance) at Loew's Poli, Hartford. Local gals will also marry millionaires.

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, really rolled up the record for free space with his publicity for "The Robe" totaling over 1200 lines, in quite a departure from the usual policy of the Brantford Expositor.

Daniel A. Cohn, manager of Loew's Boro Park theatre, in Brooklyn, files his complete campaign on "The Robe" as an entry for the Quigley Awards, a good exhibit from a neighborhood theatre.

Cinerama is advertising that "Sunday Is Family Day" at the Boyd theatre in Philadelphia, and Lynn Farnol is especially proud of the special train that brought 200 citizens of Canton, Ohio, into Pittsburgh to see Cinerama at the Warner theatre.

Paramount is distributing a special press sheet on "Boo-Moon"—the first three-dimension Technicolor short featuring Caspar, the Friendly Ghost. We thought ghosts were one-dimension.



More in our gallery of prize-winners in MGM's "Lucky 7" contest: Above, Wayne Sweeney, manager of the State theatre, Omaha, who gets \$500 for the best proposed campaign on "Kiss Me Kate" in the big cities, James A. Wren, manager of the Strand theatre, Waterloo, Iowa, receives \$250 for the best entry from towns in the middle category, and Mrs. Elaine S. George, one of our favorite Round Table members, is paid \$100 for the fine job she does at the Star theatre, Heppner, Oregon, one of the best managed small town theatres in the country.

Campaign Catalog

'GLENN MILLER STORY' MAKES MUSIC AT THE BOX OFFICE

GLENN MILLER was a man's man, and a musician's musician. He had a tremendous following, for his orchestra and his music. (There are currently 200 Glenn Miller Fan Clubs, with addresses furnished.) He entered the Air Force as a Captain in 1943, and a year later, his plane was lost on flight from England to France. Jimmy Stewart looks remarkably like Glenn Miller—and is like him, to his friends as well as to those who only knew his music. Universal-International have been fortunate in finding such a fine actor to portray the leading role in "The Glenn Miller Story." He keys the campaign for showmen throughout the country.

Two Premieres

The picture has had several premieres, as this is written. In Clarinda, Iowa, his home state paid a wonderful tribute, with a nationwide salute to the town of his birth by hundreds of disc-jockeys when the picture first opened at the Clarinda theatre. A talent contest, across the nation, was conducted with network radio and television programs cooperating. Since then, the picture has had another premiere at the Carib, Miami and Miracle theatres in Miami Beach, Miami and Coral Gables, with the showmanship of Sonny Shepherd, managing director of Wometco theatres, contributing. For this occasion, the Air Force brought in their top brass from Georgia flying fields, and would have brought their band, if Mr. Petrillo had not objected.

Two Packages

There are two packages of promotional material now available to theatres. An advance kit, in mimeographed form, which contains everything, even to Jimmy Stewart's favorite recipes. It was prepared, ahead of the pressbook, for the early first runs, under the direction of Charles Simonelli, advertising and publicity manager for the company, and it virtually supplies a field-man's services, in a substantial volume of good ideas and information. There are very many details, addresses, suggestions, pointers and examples of promotion, publicity and exploitation, in this friendly package.



The Decca album contains eight well-remembered tunes, played by members of the original Glenn Miller orchestra, as part of the sound-track of the picture.

Also, the pressbook is now available, and we review it here, as Selling Approach, for the benefit of current and subsequent runs. It is no secret that "The Glenn Miller Story" is getting the biggest promotional benefit of any Universal-International picture in recent memory, and you will better understand the weight of that remark when you sit down with the material, and hold that conference with yourself which determines how good and valuable is your partnership with a proper pressbook.

Naturally, the best advice is to "sell it with music"—and it is no disadvantage that Universal and Decca are legally joined in corporate wedlock. The music tieups, either on a pre-selling or a playdate basis, will put this picture over for you, beyond any prognostications or promises. Just follow your music cues, and you'll land a record-breaker at the box-office. The pressbook features these music tieups in entirety, and there's no object in reviewing them in limited space.

The 24-sheet and all posters have been planned to provide cut-outs of Jimmy Stewart and June Allyson in the title roles. The herald has all the best advertising slant, and keys the campaign for small theatres. The "Color-Glo" photos, for which Universal is noted, will give you color to sell color, in a special lobby frame. The newspaper advertising mats are numerous, and varied, from the very large down the scale, but all very good. There are many to choose from, and the big 35c economy mat, for small situations, has two publicity mats, three two-column ad mats and three one-column ad mats, all for the price of one. The "utility mat" is for the larger places, where they assemble their own ads. You will find several unusual styles in the ad mats, and it will pay you to study them carefully.

Plenty of Material

There is such a wealth of material, and such a warmth of feeling in it, you can do a better job than usual, if you'll handle your end accordingly with this pressbook as a stockpile of ideas. The picture has been extensively pre-sold in the national magazines, and you may be able to connect some of this valuable and expensive space with your local playdates by posting magazine covers and tear-sheets of the advertising to remind the customers of current issues. There is a good opportunity for co-operative advertising, with the prospect of full pages underwritten by local merchants.

March 1st would have been Glenn Miller's fiftieth birthday, and much will be made of the fiftieth anniversary in the music trades. The National Association of Music Merchants will name Beth Miller, beautiful model, as the Queen of Glenn Miller Week. She won the honor in a contest held by radio station WHBM, while she was attending Memphis State College. You can pick your own queen, and find your own sponsorship, in a similar contest. You need have no worry about the younger set, who may never have seen Glenn Miller in person. The editors of seventy New York city high school papers had a private showing of the film last week, and went out rejoicing in the reviews they will publish. —W. B.

"Julius Caesar" Acquires A New Sales Approach

The New York Journal American is again offering \$1,000 in cash prizes to readers who can choose the outstanding pictures and players of 1953, as selected by Rose Pelswick, the newspaper's film critic. Sumner Collins, promotion manager for the Journal-American, announces that the awards will be presented at a gala cocktail party in Hollywood, with leading stars and motion picture executives on hand, but doesn't make clear whether or not the local prize-winners will also be invited. However, the success of the first contest launched last year is still fresh in memory as one of the best ways in which the annual weighing of "best movies" can be tied more closely to local theatre patronage.

Promotion for Movies

The Journal-American movie contest, which started on January 10th, and is currently running, is undertaken in a spirit of cooperation with the movie industry. The contest itself, and the extensive promotion behind it, are aimed directly at increasing interest and attendance in motion pictures.

A ballot type coupon appears daily and Sunday in the Journal-American in which contestants register their choice for the best three movies released in 1953, the best actor and actress in starring roles, the best actor and actress in supporting roles and the best actor and actress discovery of 1953.

The coupon and accompanying story promoting interest in the contest (and the late 1953 pictures still being shown in local theatres) are spaced well forward in a prominent place in the paper. An added feature to increase interest is a daily award of fifteen pairs of tickets to a current movie hit. The movies selected are described in detail and are accompanied by photos.

The movie contest is being heavily promoted through truck posters, newsstand display cards, stories in country newspapers, plus radio and TV spot announcements on most of the local and network stations.

Friendly Cooperation

The contest is another in a series of activities and promotions undertaken by the Journal-American in support of the movie industry. One campaign that ran for a full year promoted the theme that "movies are better than ever." Large display ads were published several days every week in the Journal-American under changing headlines ("Movies Bring You Romance, Adventure, Comedy, Drama, Intrigue, Mystery," etc.) and featured scenes from current pictures identifying the title and studio. Another series that also ran for a full year promoted the theme "Let's Go to the Movies." Other movie promotions included such plugs as "It's Movietime, U.S.A., for relaxation, recreation, etc., go to a movie tonight."



"Hollywood finally has realized one of its greatest dreams—a Shakespearean drama that is a movie box office smash. . . . 'Julius Caesar' is the picture, now at the Ohio theatre. . . . Shakespeare finally has become motion picture boxoffice."

The quote is from the extraordinary half-page spread above, by Omar Ranney, movie editor of the Cleveland Press.

It will be of interest to Round Table members because it reflects a new development in movie promotion. MGM, with a number of test engagements behind it, is presenting its distinguished production of "Julius Caesar" as an exciting, down-to-earth, intrigue-and-dagger movie drama, instead of merely a dignified "arty" film for limited audiences.

That this approach in advertising and promoting "Julius Caesar" is the right and profitable one seems proven by some 10 test dates in America and a score or more of engagements all over the world.

It has been traditional with such pictures as "Hamlet," "Henry V" and other Shakespearean pictures to confine advertising to the most dignified announcement copy, aimed at the so-called limited class audience.

Such words as "violence," "murder," "intrigue," "passion," "action" and "assassination" are prominent in the MGM ads. Many critics have mentioned the mass appeal of the political drama and some have called it a great "gangster story." MGM is using such quotes liberally in its promotion.

Even in two-performances-a-day, reserved seat engagements, "action" ads are included in the schedules, with the physique of Marlon Brando pointing up the general boxoffice appeal.

With all this, MGM is not overlooking intensive cultivation of the schools, colleges, women's clubs and other groups which are natural audiences for a Shakespearean production. Apparently it is the plus attendance of the general moviegoer that is pushing

"Julius Caesar" grosses into the record bracket for that type of picture. As Omar Ranney says: "Hail, Caesar! Conqueror of Shakespeare Jinx."

So, if and when you play "Julius Caesar," do not be content with the ready-made attendance of the Shakespeare addicts—go after the mass audience and sell this Shakespeare story for what it really is—a rip-roaring, tale of gangster plot and murder.

Taxi Tieup Is Good For "Best Years"

The second motion picture tieup ever made with the National Taxi Cab Safety Council has been set by Samuel Goldwyn Productions for the forthcoming reissue of "Best Years of Our Lives." The Council will distribute 100,000 cards for display in taxicabs throughout the country, inviting riders to "Sit back and relax—and enjoy "The Best Years of Our Lives." It carries a still from the picture, says that the driver is careful of your safety, and suggests that the cab will take you directly to the theatre where the picture is playing.

For the Connecticut premiere of "The Joe Louis Story" at the Star theatre, Hartford, Bernie Menschell and Jon Calvocoressi held an advance screening and luncheon for sports writers and press.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUIPMENTS with DeVry, Simplex and Century outfits, rebuilt like new. (Send for lists). Time deals arranged. Incar speakers w/4" cones \$15.95 pair w/junction box; underground cable \$59M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS—FIT WAGNER, Adler, Bevelite signs, 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IMMEDIATELY AVAILABLE! SHORT FOCUS lenses for Wide Screens. Metallic all-purpose screens 90c sq. ft. Special apertures all ratios. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

POSITIONS OPEN IN NEW YORK AND MASSACHUSETTS areas with expanding circuit for drive-in managers. Year-round employment. Drive-in experience desirable but not necessary. Write stating qualifications to F. HARDING, 38 Church St., Boston, Mass.

POSITIONS WANTED

MANAGER'S JOB WANTED. HEAVY SMALL town and first-run experience. Will travel and relocate. 38 years old, 16 years' experience. BOX 2764, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinemascope, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

AUGMENT YOUR INCOME BY—SHOOTING local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

DEVYRS BEAUTIFULLY REBUILT LIKE NEW. \$895; Holmes \$495. All dual outfits with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

COMPLETE THEATRE EQUIPMENT, EXCELLENT condition. Simplex projectors, arc lamps, \$900. HALL THEATRE, Sister Bay, Wis.

FOR BETTER BUYS—SEE STAR! PAIR DEVRY XDC Projectors, heavy bases, Suprex trim lamp-houses, complete, rebuilt, \$1,650; Simplex rear shutter mechanisms, six months guarantee, \$275 pair; Lenses and Screens at lowest prices; Strong Mogul 65 ampere Lamp-houses, rebuilt, \$489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SACRIFICE SALE: Seats, projectors, Motiograph sound system, 3D equipment, short focus lens, air-conditioner units, candy counter equipment, rewind, well pump. Bargains for cash. Write Box 2768, MOTION PICTURE HERALD.

THEATRES

FOR SALE—350 SEAT THEATRE IN GOOD Michigan farming community. Owner in lumber business, wishes to sell at low price. Building new. Excellent opportunity. BOX 2763, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO. Cato, N. Y.

SEATING

S. O. S.—SAVE ON SEATS! ALL TYPES THEATRE chairs from \$4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

M. J. Cullen, Loew Theatre Division Manager, Dies

Michael J. Cullen, 55, southern and western division manager for Loew's Theatres, died suddenly January 27 in Tucson, Arizona, from a coronary thrombosis. Mr. Cullen joined Loew's in 1928 as manager of Loew's State Theatre in Providence, R. I. Subsequently, he managed theatres in Washington and Pittsburgh. During World War II, he was a major in the Army Specialists Corp. and was in charge of theatre procurement and the direction of Hollywood entertainment units in Occupied Italy, Germany, Austria, and France. He entered show business at the age of 13 as a ticket-seller with a wagon show. Later, he was press agent and advancement man for the "101 Ranch Wild West Show," Barnum and Bailey's Circus, and for the Klaw and Erlanger theatrical interests.

Ernest Schwartz Exhibitor Leader in Cleveland

CLEVELAND: Ernest Schwartz, 70, practicing attorney and for the past 20 years president and general manager of the Cleveland Motion Picture Exhibitors Association, died suddenly January 28 in Mount Sinai Hospital, 12 hours after he suffered a heart attack in his home. With his class-

mate and law partner, the late Henry Lustig, he had acquired several theatres. He was active in many industry drives. His wife, a son and daughter survive.

P. E. Wilson

P. E. Wilson, 61, a partner in Enterprise Theatres, Dallas, died in a hospital there January 16, after a long illness. Mr. Wilson for 34 years was active in the film business, and spent 25 of them with Enterprise. He was a charter member and organizer of Texas Variety. His widow, three sons, a sister, and a brother survive.

Edgar L. Hamrick

Edgar Louis Hamrick, 68, brother of John Hamrick, who operates a circuit in the Pacific Northwest bearing the family name, died in Seattle January 20, after a heart attack. Mr. Hamrick was associated with several theatres in Seattle.

Myer Lesser

Myer Lesser, 79, motion picture pioneer and president of the Blaine Thompson Company which had represented Warner Brothers Pictures since 1926, died January 28 in Miami Beach of a coronary ailment. He is survived by his wife, a son and a daughter and four grandchildren.

National Dairy and Dodge in Theatre TV

National Dairy and Dodge Motors last week used Theatre Network Television. The first company used 14 theatres for a show from the NBC Center theatre, New York. The show ran from 10 A.M. to 12:30 P.M. It featured Jack Sterling, TV star on the Sealtest "Big Top" entertainment. There were other performers and also National Dairy president E. E. Stewart. The network went as far west as Chicago, and also to Jacksonville. It also was seen in the Hotel Syracuse, Syracuse. The Dodge show was in 15 theatres, in hotels, and on TV, and was from 6 to 7 P.M. in 30 cities. It was the first commercial program scheduled for an hour profitable at the box offices.

Samuel Bomes

Samuel Bomes, 65, renowned Rhode Island theatre man, died last week in Providence. Mr. Bomes was treasurer of the Elmwood Amusement Company, and also of the Rhode Island Lumber Company. He erected the first film house in East Providence, the Hollywood. Later, he operated the Liberty, Providence, and the Jamestown, Jamestown. He led the fight to establish Sunday motion pictures in the state. His widow and sons, Edward and Milton, and two sisters, survive.

The Product Digest

Hell and High Water

20th-Fox—Submarine Cloak & Dagger
(Color by Technicolor)

20th-Fox's parade of CinemaScope features continues to roll along in fine style with the release of "Hell and High Water," an exciting cloak and dagger type drama, most of which takes place in a submarine skulking through northern Pacific waters. Starring is Richard Widmark and introduced in this, her first film, is a European beauty by the name of Bella Darvi. They are supported by a large, competent cast including Cameron Mitchell, Victor Francen, Gene Evans and David Wayne.

The narrative is a fanciful speculation on what may lie behind today's headlines, no less plausible than some true stories which came out of World War II. The story is one of a strange mission, financed by a group of international private citizens, including ex-diplomats, scientists and businessmen, to pin down a rumor that Russia is building an atom bomb base in neutral islands above Japan. A professional sailor, Widmark, is hired by the group to command a submarine reconnaissance of the islands. What happens on that trip is "Hell and High Water."

Samuel Fuller, who directed the film, as well as co-authored the script with Jesse Lasky Jr., is an able hand with the CinemaScope lens, which, just incidentally, seems as sharp and bright as could be desired in this production. Although most of the action takes place in the confining submarine quarters, there is never a feeling of confinement or waste of space in the wide-angle view. Fuller wisely has packed his screen with visual detail and his story with movement and suspense.

The suspense comes early and is sustained throughout, sometimes by more ingenious devices than others. The submarine, trailing a Red freighter to the forbidden islands, is itself trailed by a Red sub. How the mission of private citizens, unarmed, is able to dispatch the enemy undersea craft is as inventive as it is hair-raising.

Later Widmark and scientists Francen and Darvi stage a couple of knockout commando raids on the Red fortifications. The climax comes when it is found out that the Reds plan to drop an atom bomb on Korea, blaming the Americans for the action. An overwhelming A-bomb explosion brings the film to a spectacular and neat conclusion, illustrating at the same time what strength the West may have in its dedicated private citizens.

Since it is a film of action rather than ideas, the cast pretty much plays it straight, as it should. Widmark is strong and stalwart as the mercenary who learns something of the value of human life in the course of events. Miss Darvi is particularly nice as a beautiful scientist, no less hesitant and charming in her affair with Widmark as a result of all her book-learning. Francen is her scientist-father, while Mitchell, Evans and Wayne play members of the good-natured, motley crew.

Raymond A. Klune produced and David

Hempstead wrote the original story. "Hell and High Water" is high order action, made by professionals for a lucrative commercial market. Accepted in the spirit in which it is delivered, it is good fun.

Seen at the 20-Fox screening room. Reviewer's Rating: Excellent.—VINCENT CANBY.

Release date, February, 1954. Running time, 103 minutes. PCA No. 16624. General audience classification.

Adam Jones.....	Richard Widmark
Denise	Bella Darvi
Professor Montel.....	Victor Francen
"Ski" Brodski.....	Cameron Mitchell
Gene Evans, David Wayne, Stephen Bekassy, Richard Loo, Peter Scott, Henry Kulky, Wong, Artarue, Henry Carter, Robert Adler, Don Orlando, Rollin Moriyama, John Gifford, William Yin, Tommy Walker, Leslie Bradley, John Wengraf, Henry Denny, Edo Mita, Ramsey Williams, Robert B. Williams, Harlan Warde	

Red Garters

PARAMOUNT—Western with Rhythm
(Color by Technicolor)

"Red Garters" spreads a bespangled canvas over the Western format and drapes it with songs, dances and comic touches. The makers of the film have aimed at novelty of presentation. The word "imagistic" was fashioned by producer Pat Duggan to describe the unique effects of continuous staging and the free flow of action without cuts, wipes or dissolves. The sets are confined, yet opulent, and to a large degree, the picture with its clean, functional sets, unfolds like a photographed stage play.

A satire on a Western, the picture pops out intermittently with songs and hoofing. Heading the cast are Rosemary Clooney, Jack Carson, Guy Mitchell and Pat Crowley. Audiences in general should find it entertaining, although the more discriminating film-goers might find that fresh spark of originality missing from the story.

The story opens with cowboy Mitchell rolling into a western town as a mysterious, quick-triggered stranger bent on fulfilling the code of the west. In this instance it means that his brother was shot down and Mitchell must avenge him. Against the pursuit of this end, the screenplay by Michael Fessier develops a triple romance. They are with songstress Clooney and boss-of-the-town Carson; Mitchell and Miss Crowley; and Joanne Gilbert and Gene Barry, a handsome Latin who presumably shot the brother.

The threat of violence, as Mitchell and Barry repeatedly prepare to duel it out, interrupts the blooming of the triple romances. Finally, however, the true killer is unmasked, taken off to prison, and amid songs and merriment, peace settles on the little town.

Director George Marshall has kept things moving at a spirited pace. Cass Daley, as an

old Indian squaw, is an invigorating force. Some of the songs, and the artists who sing them are: "Red Garters," Miss Clooney and chorus; "Dime and a Dollar," Mitchell; "Man and Woman," Miss Clooney and Mitchell; "Good Intentions," Miss Clooney; "This Is Greater Than I Thought," Miss Gilbert.

The picture's easygoing mixture of farce, comedy and songs leaves one with a feeling of being pleasantly entertained.

Seen at the home office projection room. Reviewer's Rating: Very Good.—MANDEL HERBST-MAN.

Release date, March, 1954. Running time, 91 minutes. PCA No. 16615. General audience classification. Calaveras Kate.....Rosemary Clooney
Jason Carberry.....Jack Carson
Reb Randall.....Guy Mitchell
Susana Martinez De La Cruz.....Pat Crowley
Joanne Gilbert, Gene Barry, Cass Daley, Frank Faylen, Reginald Owen, Buddy Ebsen, Richard Hale

Ride Clear of Diablo

U-I—He-man Western
(Color by Technicolor)

The standard Western has been made with know-how and appeal in "Ride Clear of Diablo." The action is plentiful, the ladies beautiful, and the villains sinister. Topping this off is an unusual characterization by Dan Duryea as a good badman who uses laughter as a weapon of sarcasm.

Audie Murphy has the male lead as a peace-loving young man who equips himself with gun, belt and sheriff's badge in order to seek out the cattle rustlers who killed his father and brother. Susan Cabot, as the sheriff's niece, provides a romantic interest for the quick-triggered Murphy.

Seeking retribution, Murphy becomes the dupe of a crooked group, of which the sheriff and Miss Cabot's fiancé are the leaders. In order to dispose of Murphy, they send him out on a false lead after a desperate criminal. Murphy, however, turns the tables on the schemers, when instead of being killed by the desperado, brings him in.

Villainy is compounded in the screenplay by George Zuckerman and the results are many scenes that bristle with gunfighting, fisticuffs and hard riding. Informed that one of the gunmen is the killer, Murphy goes after him and shoots it out with him in an abandoned mine shaft. Through Duryea, Murphy learns that once again he has been sent on a false lead by the very people who killed his folks.

The finale actually detonates with gun fire as Murphy has it out with the true murderers.

Abbe Lane also graces the cast as the girl of an outlaw. John W. Rogers produced, while Jesse Hibbs, directing, has seen that the action rocks along fittingly.

Seen at the home office projection room. Reviewer's Rating: Very Good.—M. H.

Release date, March, 1954. Running time, 81 minutes. PCA No. 16701. General audience classification. Clay O'Mara.....Audie Murphy
Whitey Kineade.....Dan Duryea
Laurie

SHOWMEN'S REVIEWS SHORT SUBJECTS CHART THE RELEASE CHART

SHORT SUBJECTS CHART

index to reviews, synopses

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COLUMBIA

ALL-STAR COMEDIES

8414 Spies and Guys (16).....4-6-53 1847
8418 He Popped His Pistol (16).....5-14-53 1871
8418 Love's a Poppin' (16).....6-11-53 1958
8411 Oh, Say Can You Sue (16).....9-10-53 2007
8412 A Hunting They Did Go (10 1/2).....10-29-53 2103
8413 Down the Hatch (17 1/2).....11-26-53 2135
8414 Doggie in the Bedroom (10 1/2).....1-7-54

ANIMAL CALVADACE

5853 Greyhound Capers (8 1/2).....7-30-53 1853
8454 Three Big Bears (7).....8-27-53 2087

ASSORTED FAVORITES

(Reissues)

5424 Gum Shoes (21).....2-19-53 1791
5425 Wee, Wee! (16).....3-12-53 1791
5428 Calling All Fibbers (16 1/2).....4-18-53 1847
8421 Wife Demoy (17).....9-17-53 2071
8422 Silly Billy (10).....10-22-53 2103
8423 Strife of the Party (16).....12-17-53 2135
8424 Oh, Baby (18).....2-11-54

CANDID MICROPHONE

5553 Candid Microphone No. 8 (10 1/2).....2-19-53 1943
5554 Candid Microphone No. 4 (10 1/2).....4-30-53 1851
8553 Candid Microphone No. 5 (10).....6-11-53 1999
8551 Candid Microphone No. 1 (9-10-53) 2047
8552 Candid Microphone No. 2 (12-10-53) 2135
8553 Candid Microphone No. 3 (2-18-54)

COLOR FAVORITES

(Reissues)

5609 Make Believe Revue (10).....3-12-53 1799
5610 King Nidam Junior (7).....4-9-53 1847
8611 A Helping Paw (7).....5-7-53 1847
8612 The Mad Hatter (7).....5-28-53 1935
8618 Mother Hen's Holiday (7).....6-18-53 1887
5614 The Dream Kids (7 1/2).....7-9-53 1959
5615 The Rocky Road to Ruin (8 1/2).....8-6-53 2007
8691 Carnival Courage (7).....9-3-53 2023
6602 Fiesta Time (7 1/2).....10-8-53 2087
6603 Room and Board (7).....11-5-53 2103
8694 Boy, Gum, & Birds (7 1/2).....11-26-53 2135
6605 Skeleton Frolic (7 1/2).....12-17-53 2135
6606 Tree For Two (7 1/2).....1-7-54
6607 Way Down Yonder in the Corn (7).....2-28-54

COMEDY FAVORITES

(Reissues)

5435 Yumple' Vinlay (17).....3-10-53 1791
5438 Hot Water (16 1/2).....7-16-53 1967
8431 Half Shot at Sunrise (16).....10-15-53 2047
8432 Meet Mr. Mischief (17 1/2).....11-12-53 2103
8433 Love At First Fright (16).....1-14-54
8434 Get Along Little Hubby (19).....2-25-54

JOLLY FROLICS

(Color)

8508 Little Big With a Big Horn (7).....8-29-53 1787
8504 The Emperor's New Clothes (7).....4-30-53 1850
5508 Christopher Crumpet (7).....6-25-53 1850

MR. MAGOO

(Color)

8708 Safety Spie (7).....8-21-53 1879
8704 Magoo's Masterpiece (7).....7-30-53 1863
8701 Magoo Slept Here (7).....11-19-53 2095
8702 Magoo Goes Skiing (7).....12-31-53 2135

MUSIC TO REMEMBER

3751 The Polovetsian Dances (9 1/2).....
3752 Nutcracker Suite (9 1/2).....
3753 Piano Concerto in B-Flat Minor (10).....
3754 Peer Gynt Suite (9 1/2).....
3755 1812 Overture (11).....
3756 Swan Lake Ballet (10).....

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SCREEN SNAPSHOTS

5858 Miskey Rooney—Then & Now (9 1/2).....3-10-53 1787
8657 Hal Hal from Hollywood (8).....4-23-53 1847
5858 Hollywood's Great Comedians (9 1/2).....5-14-53 1871
5859 Hollywood's Pair of Jacks (10 1/2).....6-18-53 1955
5860 Out West in Hollywood (10 1/2).....7-23-53 1967
8651 Hollywood Stuntmen (9-17-53) 2047
8652 Hollywood Laugh Parade (10-22-53) 2103
8653 Men of The West (10).....11-19-53 2135
8654 Myd's Great Entertainers (10 1/2).....12-24-53
8655 Memories in Uniform (10 1/2).....1-2-54
8656 Hollywood Stars To Remember (10 1/2).....2-25-54

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5404 Up in Daisy's Penthouse (10 1/2).....2-5-53 1711
8405 Sooty & the Bean (10 1/2).....3-8-53 1787
5406 Loose Left (16).....4-2-53 1847
5407 Tricky Dicks (16).....5-7-53 1871
5440 Specks (SD) (16).....6-15-53
8440 Pardon My Backfire (16) (3-D).....8-15-53 2007
6401 Rip, Saw and Stitch (17).....9-3-53 2071
6402 Bubble Trouble (16 1/2).....10-8-53 2031
6403 Goff on the Roof (16 1/2).....12-3-53 2135
6404 Income Tax Sappy (16 1/2).....2-4-54

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5854 Buddy Morrow & Orch. (9 1/2).....2-12-53 1719
5955 Les Elgart & Orch. (10).....4-30-53 1847
5956 Shorty Sherock & Orch. (8 1/2).....6-4-53 1935
6951 George Towne & Orch. (10).....9-24-53 2095
8952 Boyd Ruchburn & Orch. (11).....11-26-53
6953 Claude Thornhill & Orch. (11).....12-24-53
6954 Machito & Orch. (10 1/2).....2-4-54

TOPNOTCHERS

5901 Beyond the Frontier (10).....6-11-53 1959
5902 This Is Versailles (10 1/2).....8-25-53 1883

U.P.A. CARTOON SPECIALS

5999 Gerald McBoing-Boing's Symphony (7 1/2).....7-15-53 1765
8509 A Unicorn in the Garden (7).....9-24-53 2095
8510 Tell Tale Heart (8).....Special 2083
8501 Bringing Up Mother (7).....1-14-54
6502 Ballet-Op (7 1/2).....2-11-54

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5806 Trick-Shot Artists (9).....2-26-53 1767
8806 Legion at Bat (10).....3-20-53 1943
8807 World's Championship Rodeno (10).....5-21-53 1871
5808 Billiard and Bowling Champs (9 1/2).....6-18-53 1967
8809 Dude Ranch Sports (9 1/2).....7-23-53 1999
8801 Assault and Mat-Tery.....9-24-53 2031
8802 Hockey Thrills and Spills (9 1/2).....10-15-53 2095
6803 Snow Speedsters (10 1/2).....11-12-53 2095
6804 Battling Big Fish (11).....12-17-53
6805 Gauchos Down Uruguay Way (10).....2-18-54

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6120 The Great Adventures of Captain Kidd.....9-17-53
6140 Jungle Raiders.....12-31-53

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FITZPATRICK TRAVEL TALKS

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T-415 Beautiful Bavaria (9).....4-4-53 1831
T-416 Johannesburg, City of Gold (8).....5-16-53 1871

T-417 Delightful Denmark (8).....6-27-53 1927
T-418 Copenhagen, City of Towers (9).....7-18-53 2031
T-511 Seeling Spain (8).....10-17-53 2087

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W-643 Tee for Two (7).....2-14-53 1695
W-464 Quiet Please (8).....3-28-53 1767
W-465 Red Hot Riding Hood (7).....5-2-53 2023
W-466 Flirty Birdy (7).....7-4-53 2023
W-501 Swingshift Cinderella (8).....10-3-53 2015
W-562 Springtime For Thomas (8).....11-7-53
W-563 Bear That Couldn't Sleep (9).....12-5-53 2095

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W-439 Jerry and Jumbo (7).....2-21-53 1695
W-440 Cops & Robbers (7).....3-14-53 1767
W-441 Johann Mouse (8).....3-21-53 1767
W-442 Little Johnny Jet (7).....4-18-53 1847
W-443 That's My Pup (7).....4-25-53 1847
W-444 Hair Bear (6).....5-30-53 1879
W-445 T. V. of Tomorrow (7).....6-6-53 1887
W-446 Wee-Willie Wildcat (7).....6-20-53 2023
W-531 Just Ducky (7).....9-5-53 2007
W-532 Half Pint Palomino (7).....9-26-53 2095
W-533 Two Little Indians (7).....10-17-53 2073
W-534 Life With Tom (8).....11-21-53 2073

PETE SMITH SPECIALTIES

S-455 Mosconi Story (10).....2-7-53 1743
S-456 Aquatic Kids (8).....2-14-53 1767
S-457 Travel Kip (color) (9).....4-25-53 1831
S-458 The Postman (10).....5-30-53 1887
S-459 Dogs 'N' Ducks (10).....5-27-53 1959
S-460 Ancient Cures (8).....7-11-53
W-551 It Would Serve 'Em Right (10).....9-12-53 2007
S-552 This Is Living? (9).....10-10-53 2007
S-553 Landlording It (9).....11-7-53 2063
S-554 Things We Can Do Without (9).....12-5-53 2047
S-555 Film Antics (8).....1-2-54 2023

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R-422 Let's Ask Nostradamus (10).....6-6-53 1935
R-423 Nostradamus & the Queen (10).....8-29-53 2023

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B12-2 Frightday the 13th (7).....2-13-53 1711
B12-3 Spook No Evil (7).....3-13-53 1767
B12-4 North Pal (7).....5-29-53 1847
B12-5 By the Old Mill Stream (7).....7-3-53 1959
B12-6 Little Boo Peep (7).....8-28-53 1999
B13-1 Do or Diet (7).....10-18-53 2015
B13-2 Boos and Saddles (7).....12-25-53 2135

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A13-1 Tuna (9).....10-2-53 2087
A13-2 Timber Athletes (9).....10-2-53 2073
A13-3 Try & Catch Me (9).....10-2-53 2095
A13-4 Who's Who in Animal Land (10).....10-2-53 2095
A-13-5 Bundle From Brazil (10).....10-2-53 2111
A-13-6 Brones & Brands (9).....10-2-53 2135

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(Color)

H12-2 Of Mice and Magic (7).....2-20-53 1719
H12-3 Herman the Cartoonist (7).....5-15-53 1871
H12-4 Drinks on the Mouse (7).....8-28-53 1999
H13-1 Northwest Mouse (7).....12-18-53 2095

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X12-3 Philharmanics (7).....4-3-53 1787
X12-4 Aero-Nuties (7).....5-8-53 1871
X12-5 Invasion Convention (7).....6-19-53 1949
X12-6 No Place Like Rome (7).....7-31-53 1967

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P12-3 Starting From Hatch (7).....5-6-53 1767
P12-4 Winner by a Horse (6).....4-17-53 1805
P12-5 Better Bait Than Never (7).....6-8-53 1871
P12-6 Surf Bored (7).....7-17-53 1967
P13-1 Huey's Ducky Daddy (7).....11-20-53 2111

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K12-4 High School Hi-Jinks (10).....3-20-53 1767
K12-5 Call Me Skinny (10).....6-26-53 1959
K12-6 Hurricane Hunters (10).....8-7-53 1999
K13-1 Spirit of Seventy (9).....10-2-53 2063
K13-2 Society Man (10).....12-25-53 2135

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E12-2 Child Sociology (6).....3-27-53 1787
E12-3 Anselm Fistory (7).....1-30-53 1883
E12-5 Popeye's Birthday (6).....5-22-53 1835
E12-6 Toradorable (7).....6-12-53 1879
E12-7 Baby Wants a Battle (8).....7-24-53 1959
E12-8 Firemen's Brawl (6).....8-21-53 1999
E13-1 The Ace of Space (SD) (7).....10-2-53 2023
E13-2 Shaving Mugs (8).....10-9-53 2091
E13-3 Floor Flusher (8).....1-1-54 2159

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R12-8 Sport Car Racing (9).....2-27-53 1719
R12-7 The Wizard of Clubs (9).....4-10-53 1839
R12-8 The Sporting British West Indine (8).....5-1-53 1831
R12-9 Green Mountain Speedsters (10).....6-5-53 1959
R12-10 Flying Horsehoes (9).....6-12-53 1967
R12-11 Wee Water Wonders (11).....7-10-53 1967
R12-12 Collegiate Circus Champs (9).....8-14-53 1983
R13-1 Rocky Mountain River Thrills (9).....10-2-53 2031
R13-2 Mother Was A Champ (9).....11-6-53 2103
R13-3 Choosing Canines (9).....11-13-53 2103
R13-4 Rough Ridin' Youngsters (9).....12-4-53 2103
R13-5 Water Swimphy (9).....12-18-53 2159

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M12-4 Animal Hotel (10).....2-8-53 1719
M12-5 Horse and Buggy Days (10).....4-24-53 1831
M12-5 There He Goes Again (10).....5-1-53 1905
M12-6 Bear Crazy (16).....8-29-53 1874
M13-1 Rowdy Rascals (10).....10-2-53 2023

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THIS WORLD OF OURS

(Trucolor)

5188 Ceylon (9).....3-1-53
9221 Washington—City of Destiny (9).....4-1-53
9222 Singapore (9).....6-1-53
9223 Germany (9).....8-1-53
9224 Japan (9).....10-1-53

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5381 Canadian Mounties vs. Atomic Invaders (12).....7-5-53 1963
Return of Capt. America (15).....9-30-53

RKO

ADVENTURES IN MUSIC

(Disney-Color)

44,601 Melody (SD) (10).....6-12-53 1933
44,701 Melody (2D) (10).....

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LEON ERROL COMEDIES (Reissues)				34,110	Father's Week-End (7)	6-20-53	1959	EARTH AND ITS PEOPLES (2-Reel)				9730	Bully for Bugs (7)	8-9-53	2007	
43,791	Gem-Jane (18)	7-31-53	1960	34,111	How to Dance (6)	7-11-53	1983	8365	Po River Valley (20)	2-23-53	1745	1723	Duck, Rabbit, Duck (7)	10-3-53	2078	
43,792	He Forgot To Remember (17)	8-14-53	1967	34,112	The New Neighbor (7)	8-11-53	2023	8366	Sheep Ranch Country (20)	3-23-53	1790	1724	Robot Rabbit (7)	12-12-53	2111	
43,793	Birthday Blues (17)	8-28-53	1990	44,102	Rugged Bear (6)	10-25-53	2023	FEATURETTES "CLASSICS OF THE SCREEN"				9104	Star in the Night (20)	3-21-53	1791	
43,794	Let's Go Stepping (17)	9-11-53	2015	44,103	Working for Peanuts (7)	10-13-53	2095	8367	Cross Section of Central America (21)	4-20-53	1831	9105	Plantation Melodine (20)	3-18-53	1871	
43,795	It Shouldn't Happen to a Dog (18)	9-25-53	2095	44,104	How to Sleep (7)	12-4-53	2125	8368	Factories, Mines & Waterways (21)	5-18-53	1871	9108	Looking at Life (20)	7-18-53	1958	
93,700	Maid Trouble (18)	10-9-53	2103	44,105	Canvas Back Duck (7)	12-25-53	2111	8369	British Trade and Industry (21)	6-15-53	1967	1101	Minstrel Days (20)	9-28-53	1990	
EDGAR KENNEDY SERIES (Reissues)				44,106	Spare the Rod (7)	1-15-54	2159	8370	Farmer-Fisherman (21)	7-13-53	1967	1103	Spills For Thrills (20)	11-21-53	2095	
33,506	Mother-In-Law's Day (20)	2-6-53	1828	44,107	Donald's Diary (7)	2-8-54		8371	Lumber States (21)	8-10-53	1983	JOE McDOAKES COMEDY				
43,501	Unlucky Dog (18)	2-7-53	1967	44,108	The Lone Chipmunks (7)	3-19-54		8372	Mountain Farmers (20)	9-3-53	2031	9405	So You Want to Learn to Dance (10)	3-28-53	1799	
43,502	Trouble or Nothing (18)	6-14-53	1983	44,109	Dragon Around (7)	4-9-54		8373	Adobe Village (19)	10-5-53	2031	9404	So You Want a Television Set (10)	8-23-53	1948	
43,503	Wall Street Blues (17)	9-4-53	1983	44,110	Grin & Bear It (7)	4-9-54		LANTZ TECH. CARTUNES				9406	So You Love Your Dog Sleep (10)	10-31-53		
43,504	Motor Mania (18)	9-18-53	2073	44,111	The Social Error (7)	4-30-54		8323	Dog That Cried Wolf (8)	8-23-53	1743	1401	So You Think You Can't Sleep (10)	10-31-53	2047	
43,505	Do or Diet (18)	10-2-53	2031	44,112	Chips Ahoy (7)	5-21-54		8324	Bucanero Woodpecker (6)	4-29-53	1847	1402	So You Want To Be an Heir (10)	11-53	2135	
43,506	Heading for Trouble (18)	10-18-53	2047	20th CENTURY-FOX				8325	The Mouse and the Lion (6)	5-11-53	1871	MELODY MASTER BAND (Reissues)				
MICKEY MOUSE BIRTHDAY CARTOONS (Technicolor) (Reissues)				LEW LEHR (Reissues)				8326	Operation Sawdust (6)	6-15-53	1935	9804	Ozzie Nelson & His Orch. (10)	4-18-53	1847	
44,891	Mickey's Birthday Party (8)	8-14-53		9381	Sea Food Mamas (8)	8-53		8327	The Flying Turtle (6)	8-29-53	1959	9805	Vincent Lopez & Orch. (R)			
44,892	The Pointer (6)	8-21-53		9382	Grunters & Growlers (18)	7-83		8328	Wrestling Wrecks (8)	7-20-53	1969		(10)		8-6-53	1935
44,893	Tiger Trouble (7)	8-28-53		SEE IT HAPPEN (Movietone)				8329	Nav & Paw (6)	8-10-53	1909	9806	Spade Cooley Band (10)	8-22-53	1990	
44,894	Nifty Ninies (7)	9-14-53		6301	Breath of Disaster (10)	2-53	1791	8330	Belle Boys (6)	9-14-53	1963	1801	Desi Arnaz & Band (10)	10-3-53	2063	
44,895	Mr. Mouse Takes a Trip (8)	9-11-53		6302	Epic Drama (10)	4-59	1949	8331	Maw & Paw in Plywood (6)	9-28-53	2167	1802	Hai Kemp & Orch. (10)	11-14-53	2095	
44,896	The Whalers (8)	9-18-53		6303	Kamikaze (10)	7-53	1907	8332	Hot Noon (6)	10-12-53		MERRIE MELODIES AND LOONEY TUNES (Color)				
MY PAL (Re-releases)				6304	Impact of Tragedy (10)	10-53	2095	8333-2D	Hypnotic Hick (6)	8-28-53	1999	9710	Kiss Me Cat (7)	2-21-53	1718	
43,201	My Pal with Flame (22)	6-7-53	1967	6305	Calamity Strikes (8)	11-53	2073	8334	Maw & Paw in Plywood (6)	9-28-53	2167	9711	Duck Amuck (7)	3-28-53	1719	
43,202	Pal's Adventure (20)	9-4-53		6306	Focus on Fate (10)	12-53	2159	8335	Hot Noon (6)	10-12-53		9712	Peck O' Trouble (7)	3-28-53	1719	
RKO PATHE SPECIAL				SPECIAL (CinemaScope) (Color)				8336	Harry James & His Men (6)	5-7-53	1871	9713	Foul Weather (7)	4-4-53	1839	
33,106	Camden Mountie (15)	1-30-53	1791	7401	Coronation Parade (7½)	11-53		8337	Muscle on the Double (18)	5-28-53	1847	9714	Muscle Tussle (7)	4-18-53	1847	
33,107	Transatlantic Hop (18)	2-27-53	1799	7403	Vesuvius Express (16)	12-53	2135	8338	Surprising Suzie (15)	7-3-53	1909	9715	Ant Pasted (7)	7-18-53	1871	
33,108	Escape to Freedom (15)	3-27-53	1839	7404	Symphony #4 (6)	12-53	2159	8339	Camp Jamboree (18)	10-8-53	2073	9716	Much Ado About Nothing (7)	5-23-53	1935	
33,109	Tower of Destiny (18)	5-22-53	1871	7405	Polyetizian Dances (7)	1-54		8340	Dorsey Bros. Encore (16)	10-22-53	2167	9717	There Auto Be a Law (7)	6-9-53	1835	
33,110	Shark Killers (15)	10-2-53	2031	3301	Gridiron Gallathea (9)	2-53	1949	9301-2D	Carnival in April (18)	11-53	2159	9718	Tom-Tom Tomcat (7)	8-27-53		
43,102	This Is Little League (15)	10-30-53	2103	3302	Sports Immortals (R)	10-53		9302	David Rose & His Orch. (15½)	12-24-54	2135	9719	Wild Over You (7)	7-11-53		
43,103	Magie Streetcar (20)	12-18-53	2159	3303	Football Roundup (8)	6-50	1960	9303	Hawaiian Nights (17)	1-22-54	2135	9720	Duck Dodgers in the 24th Century (7)	7-28-53		
SCREENLINERS				3304	Morning Light (9)	7-53	1966	3-D SPECIAL (Musical Featurette)				9721	Plop Goes the Weasel (7)	8-22-53	1969	
34,211	Sea-Going Smoke Eaters (8)	1-30-53	1767	3305	Unusual Sports (9)	10-53	2095	8311-2D	Nat "King" Cole & Ross (9)	3-9-53	1745	9722	Cat-Tails for Two (7)	8-28-53	1963	
34,212	The Mountain Movers (10)	2-20-53	1799	3306	Laurelton Sports Holiday (9)	10-53	2095	8100-3D	Morgan's Orch. (18)	6-53	1959	1701	Strip Cat Named Sylvester (7)	9-5-53	1909	
34,213	Britain's Skyblazers (8)	3-13-53	1839	TERRYTOONS (Color)				TWO-REEL SPECIALS				1702	Zippling Along (7)	9-19-53	1909	
44,201	Running the Red Blunkade (10)	9-18-53	2073	5308	Pill Peddlers (7)	4-53	1791	8202	Landscape of Silence (17)	10-25-53	2159	1703	Easy Peckins (7)	10-17-53	2031	
44,202	Herring Hunt (10)	10-18-53	2047	5309	Featherweight Champ (7)	4-53	1767	VARIETY VIEWS				1704	Catty Cornered (7)	10-31-53	2073	
44,203	Laughs of Yesterday (8)	11-13-53	2095	5329	Happy Circus Days (7)	4-53	1711	8342	Get a Horse (9)	2-9-53	1711	1705	Off of Rice and Hen (7)	11-14-53	2111	
44,204	Ocean To Ocean (8)	12-11-53	2135	5310	Plumber's Helpers (7)	5-53	1799	8343	Sky Police (9)	3-9-53	1745	1706	Cats A-weight (7)	11-28-53	2095	
44,205	Report on Kashmir (10)	1-8-54	2159	5311	Neck & Neck (7)	5-53	1799	8344	Deadly Drums (10)	3-4-53	1847	1707	Punch Trunk (7)	12-10-53	2111	
SPORTSCOPES				5312	Hot Rods (7)	6-53	1831	WARNER BROS.				SPECIALS (Technicolor)				
34,311	Fighting Fins (8)	2-6-53	1791	5313	Ten Pin Terrors (7)	6-53	1799	BLUE RIBBON HIT PARADE (Color) (Reissues)				9005	Thar She Blows (20)	8-7-53	1791	
34,312	Seaside Sports (6)	2-27-53	1799	5314	The Orphan Egg (7)	7-53	1950	9305	Bashful Buzzard (7)	2-7-53	1718	9006	Under the Little Big Top (20)	4-25-53	1831	
34,313	Quelco Camera Hunt (8)	3-20-53	1847	5315	Friday the 13th (7)	7-53	1950	9306	Country Mouse (7)	3-14-53	1791	9007	America for Me (20)	5-30-53	1948	
43,301	Ben Hogan (8)	9-4-53	1983	5316	When Househood Was in Flower (7)	7-53	1909	9307	Little Dutch Plate (7)	4-11-53	1831	9008	Where the Trade Winds Play (20)	7-4-53	1958	
44,302	Bat Boy (8)	10-2-53	2023	5317	Open House (7)	8-53	1959	9308	Ain't That Ducky (7)	6-13-53	1995	1001	Gone Fishin' (20)	9-12-53	1983	
44,303	Best in Show (8)	10-30-53	2103	5318	Bargain Days (7)	8-53	1959	9309	Mighty Hunters (7)	6-13-53	1995	1002	Romance of Louisiana (18)	10-10-53	2031	
44,304	Wild Bird Wingling (6)	11-27-53	2103	5319	Sparky the Firefly (7)	9-53	1959	9310	The Fighting 60th (7)	7-11-53	1967	1003	North of the Sahara (20)	11-7-53	2111	
44,305	Summer Schussboomers (8)	12-25-53	2111	5320	Mouse Menace (7)	9-53	1959	9311	The Fighting 60th (7)	7-11-53	1967	1004	Don't Forget To Write (20)	12-5-53	2111	
44,306	Railbird's Album (8)	1-22-54	2159	5321	The Reluctant Pup (7)	10-53	1967	9312	Wacky Wink Life (7)	8-29-53	1983	SPORTS PARADE (Technicolor)				
SPECIALS COLOR				5322	How to Keep Cool (7)	10-53	1967	9313	Wacky Wink Life (7)	8-29-53	1983	9505	Birthplace of Hockey (10)	3-20-53	1719	
43,001	Holiday Island (15)	8-14-53	2015	5323	The Timid Scarecrow (7)	11-53	1983	9314	Old Glory (7)	9-12-53	1983	9506	Cheyenne Days (10)	4-4-53	1847	
44,401	Motor Rhythm (3D)	9-18-53	2031	5324	Log Rollers (7)	11-53	2095	9315	Walky, Talky Hawk (7)	10-17-53	2063	9507	Yoke, Wonder Valley (10)	5-9-53	1871	
TRU-LIFE ADVENTURES (Disney-Color)				5325	Spare the Rod (7)	12-53	2103	9316	Birth of a Notion (7)	11-7-53	2111	9508	Desert Killer (10)	6-27-53	1966	
32,901	Bear Country (33)	2-20-53	1687	5326	Growing Pains (7)	12-83	2103	9317	Eager Beaver (7)	11-28-53	2103	9509	Ride a White Horse (10)	7-25-53	1986	
43,301	Prowlers of the Everglades (32)	8-14-53	1909	5401	Runway Mouse (7)	1-54	2111	9318	Scent-imental Over You (7)	12-26-53	2135	9510	Danish Sport Delight (10)	8-15-53	2007	
TWO REEL SPECIALS				5402	How to Relax (7)	1-54		UNITED ARTISTS				1504	Arabians in the Rockies (10)	12-12-53	2111	
33,801	Basketball Highlights of 1953 (15)	4-17-53	1831	5403	Helicopter (R)	1-54		MEDAL OF HONOR (All 28 minutes)				VITAPHONE VARIETIES				
43,901	Football Headliners (12)	11-53	2135	5404	Helicopter (R)	1-54		Julius Langbein (Dee Pollack)		1615	9605	Head We Go Again (10)	2-14-53	1718		
43,801	Basketball Headliners (4)	1-16-54		5405	Nonsense Newswell (7)	2-54		Richmond Pearson Hobson (Steve Brody)		1631	9606	Head Over Heels (10)	4-11-53	1847		
RAY WHITLEY (Re-Releases)				5406	Much Ado About Nothing (R)	2-54		Dr. Mary E. Walker (Andrea King)		1615	9607	Spirit of West Point (10)	8-9-53	2007		
43,401	A Western Welcome (18)	8-21-53	1966	5407	Helpless Hippo (7)	3-54	2159	Joseph C. Rodriguez (Larry Craine)		1631	1601	Hit 'Im Again (10)	5-5-53	1968		
43,402	Rhythm Wranglers (19)	9-18-53	2073	5408	Pet Problems (7)	3-54	2159	UNIVERSAL-INTERNAT'L				1602	Say It with Spills (10)	10-24-53	2047	
WALT DISNEY CARTOONS (Color)				5409	Frog & The Princess (R)	3-54		U-I COLOR PARADE				1603	Magic Movie Moments (10)		2159	
34,106	Father's Day Off (7)	3-28-53	1831	5410	Prescription For Percy (7)	4-54		8381	Fiesta Frolics (9)	6-8-53	1935	MISCELLANEOUS SHORTS				
34,107	The Simple Things (7)	4-18-53	1847	5411	Satisfied Customers (7)	4-54		8382	King of the Sky (10)	7-13-53	1950	7007	Toot, Whistle, Plunk & Boom (10)		2815	
34,108	For Whom the Bulls Toll (7)	5-9-53	1871	5412	Wreck of the Hesperus (R)	4-54		8383	Calypso Carnival (9½)	8-10-53	1983	7008	Ben & Me (10)		2083	
34,109	Don't Fountain of Youth (6)	5-30-53	1879	PRODUCT DIGEST SECTION, FEBRUARY 6, 1954				8384	Three Years to Victory (10)	10-5-53	2159	7009	Cruelty to (14) Meadow	11-58	2059	
WALT DISNEY CARTOONS (Color)				9381	Ge South America (9)	2-8-54	2159	9726	Forward							

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2174-2175, issue of February 6, 1954.

Feature Product by Company starts on Page 2149, issue of January 16, 1954.

Color pictures designated by (c).

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

CinemaScope designed by (CS).

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Page		Nat'l Groups	RATINGS		
				Issue			L. of D.	Herald Review	
A									
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good	
Act of Love	UA	Mar., '54	108m	Dec. 19	2109		B	Very Good	
Actress The (403)	MGM	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent	
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Sept., '53	74m	Sept. 19	1998			Good	
Affair with a Stranger (323)	RKO	June 20, '53	89m	June 13	1870	AY	A-2	Fair	
Affairs of Dobie Gillis, The (346)	MGM	Aug. 14, '53	74m	June 8	1862	AY	A-2	Very Good	
Alaska Seas (5313)	Para.	Feb., '54	78m	Jan. 23	2158		A-2	Good	
All-American (333)	Univ.	Oct., '53	83m	July 25	1925	AYC	A-1	Very Good	
All I Desire (325)	Univ.	July, '53	79m	June 20	1877	A	A-2	Very Good	
All the Brothers Were Valiant (c) (407)*	MGM	Nov. 13, '53	101m	Oct. 17	2029	AM	A-2	Excellent	
Annapurna (c)	Mayor-Kingsley	Dec., '53	60m	Dec. 19	2110		A-1	Excellent	
Appointment in Honduras (406) (color)	RKO	Oct. 16, '53	79m	Oct. 31	2046	AY	B	Fair	
Arena (color) (3D) (337)	MGM	June, '53	71m	June 27	1885	AYC	B	Very Good	
Arrowhead (color) (5227)	Para.	Aug., '53	105m	June 20	1878	AY	A-2	Very Good	
B									
Back to God's Country (color) (403)	Univ.	Nov., '53	78m	Sept. 26	2006	A	A-2	Good	
Bad for Each Other (624)	Col.	Jan., '54	83m	Dec. 12	2101	AY	B	Good	
Band Wagon, The (color) (345)*	MGM	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent	
Bandits of the West (5243)	Rep.	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair	
Beachhead (c)	UA	Feb., '54	89m	Jan. 30	2165			Very Good	
Beast from 20,000 Fathoms, The (221)	WB	June 13, '53	80m	June 20	1878	AY	A-1	Very Good	
Beat the Devil	UA	Mar., '54	82m	Dec. 19	(S)2111				
Beggar's Opera, The (Brit.) (c) (304)	WB	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good	
Beneath the 12-Mile Reef (c) (CS) (337)*	20th-Fox	Dec., '53	102m	Dec. 19	2109	AY	A-1	Very Good	
Best Years of Our Lives	RKO	(reissue) Feb., '54	170m	Dec. 19	2110			Superior	
Big Heat (615)*	Col.	Oct., '53	90m	Sept. 26	2006	AM	B	Good	
Big Leaguer, The (347)	MGM	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good	
Bigamist, The	Filmakers	Dec., '53	80m	Jan. 2	2125		B	Very Good	
Bitter Creek (5423)	AA	Mar. 21, '54	83m	Jan. 30	(S)2167				
Black Glove (5305)	Lippert	Jan. 22, '54							
Blowing Wild (306)	WB	Oct. 17, '53	90m	Sept. 19	1997	A	A-2	Very Good	
Blueprint for Murder, A (332)	20th-Fox	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good	
Border River (c) (409)	Univ.	Jan., '54	81m	Jan. 9	2134		A-2	Good	
Botany Bay (color) (5307)	Para.	Nov., '53	94m	Oct. 3	2013	AMY	A-2	Very Good	
Both Sides of the Law (Brit.) (482)	U-I	Jan., '54	94m	Jan. 16	2141	AY		Good	
Boy From Oklahoma (320) (c)	WB	Feb. 27, '54	88m	Jan. 16	2141			Good	
C									
Caddy, The (5302)*	Para.	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good	
Calamity Jane (color) (311)*	WB	Nov. 14, '53	101m	Oct. 31	2045	AMYC	A-1	Excellent	
Camels West (c) (3D)	UA	Mar., '54							
Capt. John Smith & Pocahontas (c)	UA	Nov., '53	75m	Nov. 21	2077	AY	A-2	Fair	
Captain Scarlett (color)	UA	Aug. 12, '53	75m	Sept. 26	2007			Average	
Captain's Paradise (Brit.)	UA	Dec. 18, '53	76m	Oct. 10	2021		B	Excellent	
Carnival Story, The (c)	RKO	Mar. 27, '54		Dec. 12	(S)2103				
Cavalleria Rusticana (c)	Savini	Dec. 26, '53	60m	Jan. 9	2134			Fair	
Cease Fire! (5308) (3D)	Para.	Jan., '54	75m	Nov. 28	2085	AY	A-1	Excellent	
Champ for a Day (5211)	Rep.	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Good	
Charge at Feather River, The (color) (3D) (223)*	WB	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good	
Charge of the Lancers (c)	Col.	Feb., '54	74m						
China Venture (609)	Col.	Sept., '53	83m	Aug. 29	1966	AMY	A-2	Good	
City of Bad Men (color) (328)	20th-Fox	Sept., '53	82m	June 27	1885	AY	A-2	Very Good	
City That Never Sleeps (5209)	Rep.	June 12, '53	90m	June 13	1870	AY	B	Good	
Clipped Wings (5320)	AA	Aug. 30, '53	62m	Nov. 28	2086		A-2	Good	
Column South (color) (320)	Univ.	June, '53	84m	May 16	1839	AY	A-1	Average	
Combat Squad (613)	Col.	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average	
Command, The (C.S.) (c) (319)	WB	Feb. 13, '54	88m	Jan. 23	2157		A-1	Very Good	
Conquest of Cochise (color) (610)	Col.	Sept., '53	70m	Aug. 22	1957	AY	A-1	Good	
Conquest of Everest (Brit.) (c)	UA	Jan. 29, '54	78m	Dec. 12	2101			Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Page		Nat'l Groups	RATINGS L. of D. Herald Review	
				Issue				
Cowboy, The (5308) (c)	Lippert	Documentary	Apr. 16, '54	69m	Jan. 9	2134		Excellent
Crazylegs—All American (5224)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	AMYC	Very Good
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54					
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142		Good
Crossed Swords (color)	UA	Errol Flynn-Gina Lollobrigida	Not Set		Oct. 31	(S)2047		
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941	AY	Excellent
Cruisin' Down the River (color) (606)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	Average
D								
Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	Fair
Dangerous Mission (3D)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54		Dec. 12	(S)2102		
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	A-2 Excellent
Decameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7	2061	A	B Excellent
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981	AY	A-2 Very Good
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	A-2 Good
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949	AMYC	A-2 Good
Donovan's Brain	UA	Lew Ayres-Nancy Dwyer	Sept. 30, '53	83m	Oct. 10	2023	A	A-2 Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-1 Good
Dragonfly Squadron	AA	John Hodiak-Barbara Britton	Mar. 21, '54					
Dragon's Gold	UA	John Archer-Hillary Brooke	Not Set	70m	Jan. 30	2166		Fair
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2 Very Good
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	AY	A-2 Good
Duffy of San Quentin	WB	Joanne Dru-Paul Kelly	Feb., '54					
E-F								
East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B Good
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	AMYC	A-2 Very Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	AYC	A-1 Very Good
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	AMYC	A-1 Fair
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023	AMYC	A-1 Fair
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	AY	A-1 Very Good
Executive Suite	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54					
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966		Average
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046		Good
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews	(reissue) Nov., '53					
Fanfan the Tulip (Fr.)	UA	Gerard Philippe-Gina Lollobrigida	Dec., '53	96m	May 23	1847		Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2 Very Good
Fighter Attack (c)	AA	Sterling Hayden-J. Carol Naish	Nov., '53	80m	Nov. 28	2086		A-1 Good
Fighting Lawman (5334)	AA	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1 Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m				
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54					
5000 Fingers of Dr. T, The (color) (604)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1 Very Good
Flame of Calcutta (color) (603)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886	AY	A-2 Good
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	AY	A-1 Fair
Flight to Tangier (c) (2D-5331, 3D-5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030	AMY	B Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers	(reissue) Oct. 29, '53	110m				
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Maritita Hunt	Dec., '53	91m	Dec. 12	2102		Fair
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	A	B Good
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde	(reissue) Nov., '53	140m				
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	AY	B Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927		Fair
Fortune in Diamonds (5317)	Lippert	Scott Brady-Mary Castle	Nov. 27, '53					
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1 Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	A-1 Good
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134		C Good
From Here to Eternity (616)*	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B Excellent
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30	2167		Fair
G								
Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10	2022		A-2 Fair
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3	2014	AY	A-2 Good
Gentlemen Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	AM	B Excellent
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	AY	A-1
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927		Average
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045		A-1 Excellent
Girl Next Door, The (c) (320)	20th-Fox	June Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1 Fair
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	AMYC	A-1 Good
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	AM	A-2 Very Good
Glenn Miller Story (c) (412)	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133		A-1 Excellent
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	A-1 Good
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157		Excellent
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	AMYC	A-1 Excellent
Golden Coach (c) (Ital.)	IFE	Anna Magnani	Jan., '54	105m	Jan. 23	2158		A-2 Very Good
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m				
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Mar., '54					
Gorilla At Large (c) (3D)	20th-Fox	Cameron Mitchell-Anne Bancroft	Mar., '54		Jan. 30	(S)2167		
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093	AMY	A-1 Good
Great Jesse James Raid (c) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22	1958		Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1 Good
Greatest Love, The (Ital.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142		Good
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1 Good
Gun Fury (c) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	AY	A-2 Good
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165		Good
H								
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1 Good
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118		A-1 Very Good
Hell and High Water (c) (CS)	20th-Fox	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173		Excellent

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				Issue	Page		L. of D.		
Hell's Half Acre	Rep.	Wendell Corey-Evelyn Keyes	Not Set						
Here Come the Girls (5309) (c)*	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	AM	B	Very Good
Highway Dragnet	AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166			Good
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125		A-2	Very Good
Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m					
Hondo (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	AYC	A-1	Excellent
Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23	2158		A-1	Good
Hot News (5327)	AA	Stanley Clements	Oct. 11, '53	61m	Nov. 28	2087			Good
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845	AMYC	A-1	Very Good
How to Marry a Millionaire (c) (CS)* (336)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070	AY	A-2	Excellent
Hundred Hour Hunt (Brit.)	Grashler	Anthony Steel-Jack Warner	June, '53	84m	July 4	1902			Good
I									
I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926	A	B	Fair
Inferno (color) (3D) (346)	20th-Fox	Robert Wayne-Rhonda Fleming	Nov., '53	83m	July 25	1925	AY	A-2	Excellent
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m					
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1	Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew	(reissue) July 15, '53	72m					
It Came from Outer Space (2D-335, 3D-322)	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1	Very Good
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141		A-2	Very Good
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958			Fair
J									
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037	AMY	A-2	Excellent
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jennifer (5407)	AA	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31	(S)2047	AY	A-2	
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Feb., '54	65m	Jan. 23	2158		A-2	Good
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Jan., '54	91m	Jan. 23	2157		A-2	Good
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013	AYC	A-1	Excellent
Johnny the Giant Killer (c) (5206)	Lippert	Animated Cartoon	June 8, '53	70m	July 4	1902	AYC		Good
Jubilee Trail (c)	Rep.	Vera Ralston-Forest Tucker	Jan. 15, '54	103m	Jan. 23	2158			Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
K-L									
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m					
Keys of the Kingdom	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m					
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1	Good
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21	2077	AMYC	A-1	Fair
Killers From Space	RKO	Peter Graves-Barbara Bestar	Jan. 23, '54	71m	Jan. 30	2166			Fair
King of the Khyber Rifles (c) (CS)	*20th-Fox	Tyrone Power-Terry Moore	Jan., '54	99m	Dec. 26	2117	AMY	A-1	Excellent
Kiss Me Kate (c) (3D) (408)*	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045	AY	B	Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m					
Knights of the Round Table (c) (CS) (413)*	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117	AMYC	A-1	Superior
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7	(S)2063			
La Favorita (Ital.)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047		A-2	Fair
La Traviata (c)	Savini	Lucia Evangelis-Giulio Gari	Dec. 26, '53	60m	Jan. 9	2134			Fair
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062	AMYC	A-1	Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2	Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 11, '53	76m	Dec. 26	2119			Good
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989	AMYC	A-2	Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	AYC	A-1	Excellent
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m					
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021		A-2	Excellent
Living Desert, The (c)*	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021	AMYC	A-1	Excellent
Long, Long Trailer, The (c) (416)	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133		A-1	Excellent
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030	AMYC	A-1	Good
Lucky Five (Ital.)	IFE	Aldo Fabrizi	Nov., '53	85m	Dec. 5	2094			Fair
Lure of the Sila	IFE	Silvano Mangano	Dec. 25, '53	74m	Jan. 9	2134			Good
M									
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54						
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2	Fair
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069		B	Excellent
Man Crazy (339)	20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19	2110	A	B	Good
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53	82m	Dec. 5	2094			Fair
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1	Very Good
Man In Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53	79m	Nov. 14	2070		B	Fair
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119	AM	B	Fair
Man of Conflict	Apex	Edward Arnold-John Agar	Dec., '53	88m	Dec. 26	2119			Fair
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006	AY	B	Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1	Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Vernonica Hurst	July 26, '53	81m	July 18	1919		A-2	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m				A-1	
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m					
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m			AY	A-2	
Miss Sadie Thompson (c) (3D)	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	A	B	Excellent
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1	Fair
Mr. Denning Drives North (Brit.) (5431)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		A-2	Good
Mr. Robinson Crusoe (5314)	Stratford	George Cole-Nadia Gray	Jan. 10, '54	93m	Sept. 19	1998			Very Good
	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53	70m					

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Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1	Very Good
Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Dec. 12	2102			Good
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997	A	B	Very Good
Money from Home (c) (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	AMYC	A-1	Excellent
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C	Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998	A	A-2	Good
Murder on Monday (Brit.)	Mayer-Kingsley	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022		A-1	Very Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B	Good
My Heart Goes Crazy (Brit.) (c)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935		A-1	Average
N									
Naked Jungle, The (c)	Para.	Eleanor Parker-Charlton Heston	Not Set		Dec. 12	(S)2103			
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	AY	A-2	Fair
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943		A-2	Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Grey	July, '53	75m	July 4	1902		A-2	Fair
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	B	Good
No Escape	UA	Low Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	A-2	Fair
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m					
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		A-1	Fair
O-P									
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvano-Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B	Good
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135			
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m					
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031		B	Very Good
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54		Jan. 30	(S)2167			
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887	AYC		Good
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118	AY		Very Good
Paris Express, The (Brit.) (c)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16	1869			Very Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	A	B	Fair
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Jan. 30	(S)2167			
Passionate Sentry, The (Brit.)	Fine Arts	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31	2047		A-2	Fair
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110		A-1	Good
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	AY	A-2	Good
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A	B	Very Good
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	Feb., '54	109m				A-1	
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942	AY	A-2	Good
Powder River (c) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2	Good
Prince Valiant (c) (CS)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54		Dec. 5	(S)2094			
Prisoners of the Casbah (c) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062	AY	A-2	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53	64m	Dec. 5	(S)2094		A-2	
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28	2087	AY	A-1	Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982			Fair
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m					
Q-R									
Queen Is Crowned, A (Brit.) (c) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC		Excellent
Queen of Sheba (Ital.-Eng.) (5325)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070		A-2	Fair
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54						
Red Garters (c)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173			Very Good
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118	AMYC	A-1	Good
Return to Paradise (c)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925	AM	B	Very Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54						
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173		A-2	Very Good
Ride Vaquero (c) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	A-2	Fair
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m				A-1	
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Feb. 28, '54		Nov. 7	(S)2063			
River of No Return (c) (CS)	20th-Fox	Robert Mitchum-Marilyn Monroe	Mar., '54						
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m					
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	89m	Nov. 28	2086	AMYC	A-1	Good
Robe, The (C.S.) (c) (335)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	AYC	A-1	Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	AMYC	A-2	Excellent
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m					
Royal African Rifles, The (c) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015		A-1	Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981			Fair
S									
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2	2125		A-1	Good
Sabre Jet (c)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989	AY	A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	A-1	Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917	AY	A-2	Excellent
Saskatchewan (414) (c)	Univ.	Alan Ladd-Shelley Winters	Mar., '54						
Scandal at Scourie (c) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabett Scott	June, '53	108m	Apr. 18	1798	AYC	A-1	Excellent
Sea Around Us, The (c) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1	Very Good
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	AMYC	A-1	Good
Second Chance (c) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919	AMY	A-2	Very Good
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166			Fair
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53						
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022			Good
Shane (c) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
Shark River (c)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062	AMYC	A-2	Fair
She Couldn't Say No	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141		A-2	Good
Siege at Red River (c)	20th-Fox	Van Johnson-Joanne Dru	Feb., '54		Dec. 19	(S)2111			
Singin' in the Corn	Col.	Judy Canova-Allen Jenkins (reissue)	Jan., '54	64m					

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Sins of Jezebel (c) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m	Nov. 28	2086	B	Good	
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	A-1	Fair	
Slaves of Babylon (525) (c)	Col.	Richard Conte-Linda Christian	Oct., '53	82m					
So Big (307)*	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013	AMYC	A-1	Excellent
So Little Time (Brit.)	MacDonald	Maria Schell-Marius Goring	July, '53	89m	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917	AY	A-1	Excellent
Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Peggie Castle	Apr. 3, '54		Jan. 30	(S)2167			
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28	2087	AY	A-1	Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug., '53	76m	July 4	1902			Good
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16	2142		A-2	Excellent
Stage Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53						
Stalag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Stargate Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030	AY	A-1	Fair
Stranger on the Prowl	UA	Paul Muni-Joan Lorrain	Nov. 2, '53	82m	Nov. 14	2069		A-2	Good
Stranger Wore a Gun (3D) (c) (605)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1	Average
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good
T									
Take the High Ground (color) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tanga Tika (color)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022		B	Excellent
Taza, Son of Cochise (c)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165			Good
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54						
Terror on a Train (402)	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926	AY	A-1	Good
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093			Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53	62m	Nov. 14	(S)2071		A-1	
Those Redheads from Seattle (color)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	AY	A-2	Very Good
Three Girls from Rome (Ital.)									
(Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		A-2	Very Good
Three Sailors and a Girl (c) (314)*	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085	AY	B	Good
Three Young Texans (c)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142		A-2	Fair
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2	Excellent
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061	AMYC	A-1	Good
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207	A	B	Good
Time Gentlemen Please (Brit.)	Union	Eddie Byrne-H. Baddely	Sept., '53	79m	Oct. 10	2022			Good
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935		C	Good
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165			Very Good
Topeka (5325)	AA	Bill Elliott	Aug. 9, '53	69m	Sept. 19	1998			Fair
Torch Song (c) (405)*	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	AY	A-2	Good
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5	1981		A-1	Fair
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reissue)	Nov. 7, '53	126m					
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	AY	A-2	Fair
Tumbleweed (color) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	AMYC	A-1	Very Good
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Not Set	81m	Jan. 30	2166			Good
U-V									
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5	2094			Fair
Untamed Breed (614)	Col.	Sonny Tufts-Barbara Britton (reissue)	Sept., '53	79m					
Valley of Headhunters (608)	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1	Good
Veils of Bagdad (color) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	AY	B	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	AA	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	AY	A-1	Good
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12	2102		C	Fair
W									
Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069	AY	B	Very Good
War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101	AY	A-1	Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good
White Hell of Pitz Palu	I.F.E.	Hans Albers	Nov., '53	75m	Nov. 21	2077			Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Wicked Woman	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087		B	Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	A	B	Good
Wings of the Hawk (c)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981	AY	A-2	Very Good
(2D-336, 3D-330)									
Without Reservations (484)	RKO	Claudette Colbert (reissue)	Aug. 5, '53						
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54						
X-Y-Z									
Yank in the R.A.F. (367)	20th-Fox	Tyrone Power-Betty Grable (reissue)	Nov., '53	97m					
Yellow Balloon (5430) (Brit.)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Dec. 5	2094			Fair
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070		A-1	Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good
Yukon Vengeance (5331)	AA	Kirby Grant-Mary F. Kay	Jan. 17, '54	68m	Jan. 16	(S)2142			

FEATURES LISTED BY COMPANIES — PAGE 2149, ISSUE OF JANUARY 16, 1954
 SHORT SUBJECTS CHART APPEARS ON PAGES 2174-2175, ISSUE OF FEBRUARY 6, 1954

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 134 attractions, 6,373 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	—	11	40	15	6
Actress, The (MGM)	—	—	2	19	34
Affair in Monte Carlo (AA)	—	—	—	3	2
Affairs of Dobie Gillis, The (MGM)	—	2	10	12	2
All-American (Univ.)	—	9	27	13	13
All the Brothers Were Valiant (MGM)	—	14	25	23	1
All I Desire (Univ.)	—	20	29	30	5
Appointment in Honduras (RKO)	—	3	10	6	8
Arrowhead (Para.)	—	17	40	14	—
Back to God's Country (Univ.)	1	9	28	9	2
Band Wagon, The (MGM)	4	12	36	49	22
Big Heat (Col.)	—	19	23	11	—
Big Leaguer, The (MGM)	—	—	12	24	8
Blowing Wild (WB)	8	16	28	29	5
Blueprint for Murder, A (20th-Fox)	—	—	8	6	1
Botany Bay (Para.)	—	1	22	20	1
Caddy, The (Para.)	9	56	30	4	1
Calamity Jane (WB)	1	28	22	6	1
Charge at Feather River, The (WB)	8	10	8	12	7
China Venture (Col.)	—	2	1	2	—
City of Bad Men (20th-Fox)	—	8	51	28	4
Clipped Wings (AA)	—	8	6	1	—
Conquest of Cochise (Col.)	—	1	8	11	5
Crazylegs—All-American (Rep.)	—	2	5	2	—
Cruel Sea, The (Univ.)	2	14	11	—	1
Cruisin' Down the River (Col.)	1	4	21	30	9
Dangerous Crossing (20th-Fox)	—	—	9	11	5
Dangerous When Wet (MGM)	5	44	65	17	—
Decameron Nights (RKO)	—	—	—	4	4
Devil's Canyon (RKO)	—	7	16	8	9
†Diamond Queen, The (WB)	—	—	3	1	2
East of Sumatra (Univ.)	—	10	25	15	5
Easy to Love (MGM)	14	17	9	—	—
Escape from Fort Bravo (MGM)	—	3	12	12	—
Farmer Takes a Wife (20th-Fox)	—	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	—	—	1	1	7
Flame of Calcutta (Col.)	—	—	1	—	5
Flight Nurse (Rep.)	1	2	7	6	2
Flight to Tangier (Para.)	—	1	6	9	8
*49th Man, The (Col.)	—	8	3	2	—
Francis Covers the Big Town (Univ.)	7	40	28	11	—
From Here to Eternity (Col.)	36	29	4	2	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	13	17	1
*Girl Next Door, The (20th-Fox)	11	15	30	11	4
Give a Girl a Break (MGM)	—	4	6	3	1
Glass Web, The (Univ.)	—	1	3	1	6
Glory Brigade, The (20th-Fox)	—	6	17	12	9
Golden Blade, The (Univ.)	—	5	17	15	3
Great Jesse James Raid (Lippert)	—	3	6	6	—
Great Sioux Uprising, The (Univ.)	1	5	27	38	8
Gun Belt (UA)	2	7	21	6	—
Gun Fury (Col.)	—	3	6	1	—
Half a Hero (MGM)	—	8	20	21	19
Here Come the Girls (Para.)	2	4	11	9	1
Hondo (WB)	42	10	2	—	1
Houdini (Para.)	8	43	30	11	—
How to Marry a Millionaire (20th-Fox)	19	3	—	—	—
I, the Jury (UA)	1	5	10	19	2
Inferno (20th-Fox)	1	4	18	7	20
Island in the Sky (WB)	—	31	37	48	16
*It Came from Outer Space (Univ.)	2	4	15	10	6

	EX	AA	AV	BA	PR
Jack Slade (AA)	—	2	5	7	10
†Joe Louis Story, The (UA)	—	1	1	3	—
Kid from Left Field, The (20th-Fox)	—	—	18	28	7
†King of the Khyber Rifles (20th-Fox)	1	4	1	—	—
Kiss Me Kate (MGM)	5	12	12	11	2
Last Posse, The (Col.)	—	1	4	13	12
Latin Lovers (MGM)	3	1	11	39	39
Let's Do It Again (Col.)	—	8	28	35	34
Lili (MGM)	8	27	20	25	11
Lion Is in the Streets, A (WB)	—	1	16	27	26
Little Boy Lost (Para.)	19	43	18	2	1
Main Street to Broadway (MGM)	—	2	—	17	11
Man from the Alamo (Univ.)	—	18	9	19	10
Marry Me Again (RKO)	—	2	2	8	7
Martin Luther (de Rochemont)	8	13	2	—	—
Master of Ballantrae, The (WB)	1	3	16	34	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	—	—	—	10	2
Miss Sadie Thompson (Col.)	5	1	2	—	—
Mission Over Korea (Col.)	—	6	2	5	6
Mister Scoutmaster (20th-Fox)	3	16	53	31	10
Mogambo (MGM)	35	59	19	3	—
Moon Is Blue, The (UA)	39	31	19	11	4
Moonlighter, The (WB)	—	2	9	10	18
Nebraskan, The (Col.)	—	2	3	3	—
99 River Street (UA)	1	1	3	6	—
†No Escape (UA)	—	—	—	8	1
†Paris Model (Col.)	—	—	2	3	—
Plunder of the Sun (WB)	—	2	9	35	7
Private Eyes (AA)	—	2	3	—	—
Return to Paradise (UA)	—	13	35	55	2
Ride Vaquero (MGM)	3	16	50	33	8
Robe, The (20th-Fox)	44	4	2	—	—
Roman Holiday (Para.)	—	8	39	34	7
Sabre Jet (UA)	1	13	21	2	4
Sailor of the King (20th-Fox)	—	—	1	6	5
Salome (Col.)	11	61	32	12	1
*Scared Stiff (Para.)	27	47	12	5	—
Sea Around Us, The (RKO)	1	4	13	1	—
Sea of Lost Ships (Rep.)	—	1	4	3	—
Second Chance (RKO)	2	8	17	9	4
Shane (Para.)	56	44	6	2	—
Shark River (UA)	—	14	6	1	4
Sins of Jezebel (Lippert)	—	2	5	4	—
Sky Commando (Col.)	—	4	2	—	1
†Slaves of Babylon (Col.)	—	1	3	1	2
So Big (WB)	1	15	58	12	4
So This Is Love (WB)	—	13	19	27	20
Stalag 17 (Para.)	9	44	32	13	—
Stand at Apache River (Univ.)	1	4	15	15	3
Steel Lady, The (UA)	—	—	6	—	—
Stranger Wore a Gun, The (Col.)	4	21	8	2	4
Sweethearts on Parade (Rep.)	—	—	4	4	3
Sword and the Rose, The (RKO)	—	8	18	21	20
Take the High Ground (MGM)	7	38	30	8	3
*Tarzan and the She-Devil (RKO)	—	14	18	20	1
Terror on a Train (MGM)	—	—	1	3	2
Those Redheads from Seattle (Para.)	—	7	13	11	3
Three Sailors and a Girl (WB)	1	2	13	10	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	—	5	8	13	2
Torch Song (MGM)	—	7	17	13	28
Tumbleweed (Univ.)	—	10	11	2	2
Valley of Headhunters (Col.)	—	—	10	5	2
Veils of Bagdad (Univ.)	—	—	1	9	7
Vice Squad (UA)	—	1	19	17	5
Vicki (20th-Fox)	—	1	3	15	11
Walking My Baby Back Home (Univ.)	—	20	10	8	—
War Paint (UA)	—	8	10	12	4
War of the Worlds (Para.)	2	7	15	38	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
†Wild One (Col.)	—	7	—	—	—
Wings of the Hawk (Univ.)	—	5	14	16	31



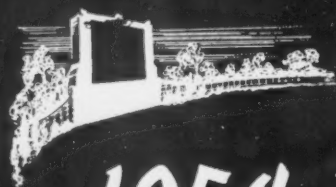
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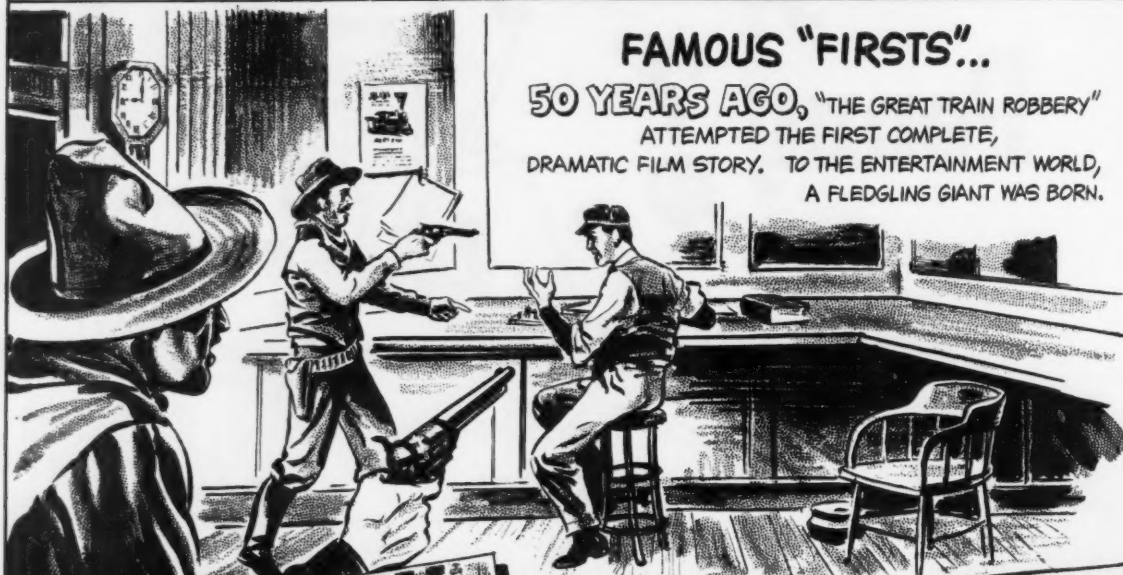
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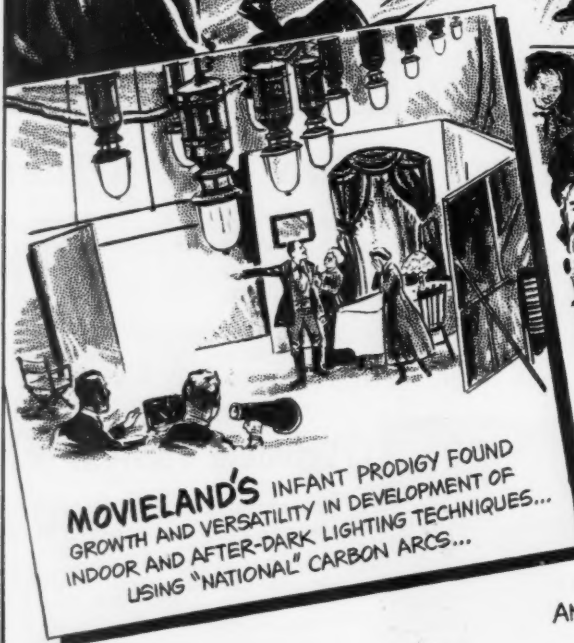
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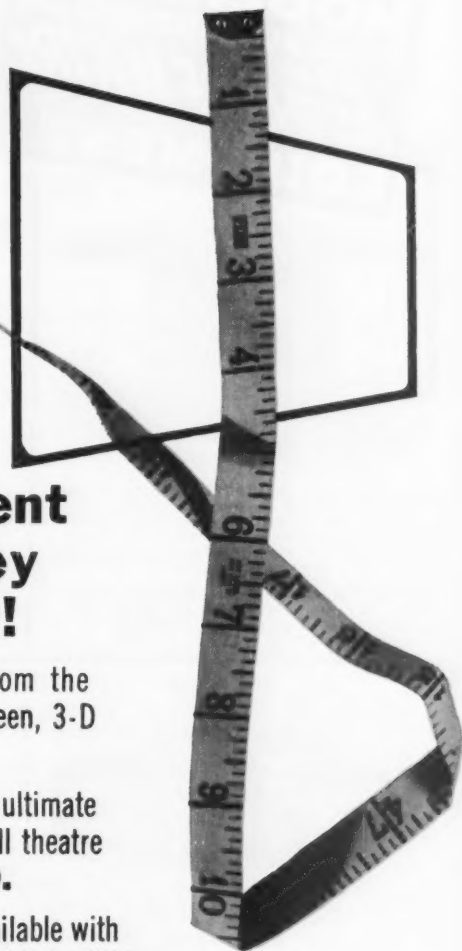
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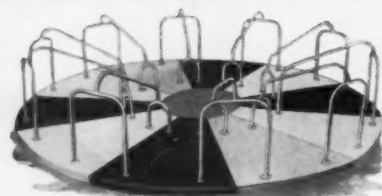
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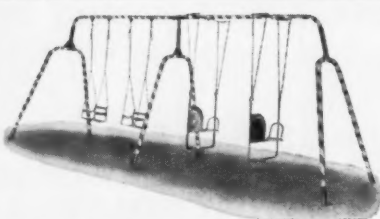
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AND OF BUSINESSES SERVING THEM

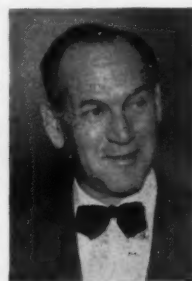
Promotions of three executives of the American Seating Company, which has headquarters in Grand Rapids, Mich., have been announced by



R. J. Hemkes

J. J. THOMPSON, general sales manager of the company. ROBERT J. HEMKES has been promoted to field sales manager, filling the post held by Mr. Thompson prior to the latter's promotion last July. Mr. Hemkes was

formerly eastern division sales manager for American Seating, with headquarters in New York City. He joined the company in 1937 as a salesman in the Chicago office and was later in charge of the company's St. Louis office. During World War II he served as product contract engineer in Grand Rapids and became central division sales manager following the war. In his new post he will be responsible for the field sales activities on all the company's product lines except transportation seating. At the same time Mr. Thompson announced the promotion of HENRY F. SCHAEFER to western division sales manager. Mr. Schaefer graduated from the University of Michigan's School of Engineering and joined the company's Research

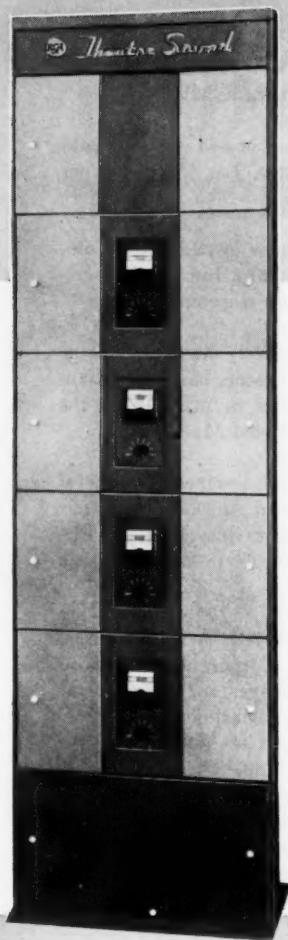


M. E. Kornbluth



F. C. Schaefer

Department in 1937. He was later a sales representative working out of the Cincinnati and Buffalo offices of the company. During the war he worked on military products in Grand Rapids, and in 1945 became branch manager of the Syracuse, New York, branch. In February, 1952 he was transferred to San Francisco as manager of the branch there and also assistant



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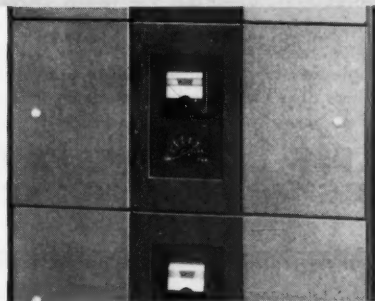
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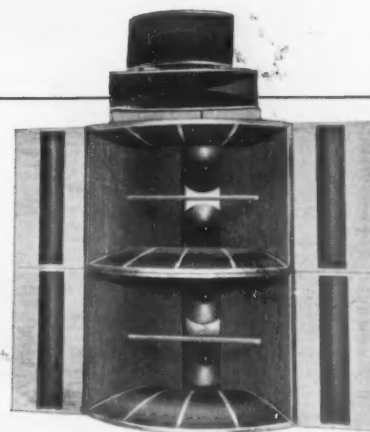
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manager of the western sales division. Mr. Schaefer succeeds H. F. ROBINSON, who has been manager of the western sales division for many years and is relinquishing his active duties for health reasons. Succeeding Mr. Hemkes as manager of the eastern sales division will be MARTIN E. KORNBLUTH, who has been with the company since 1923 and has served as a sales representative for the company in the eastern division many years. He is a graduate of the University of North Dakota. He was the first recipient of the company's "Salesman of the Year" award in 1948 for his selling accomplishments.

DALTON BURGETT is now owner and operator of the Capitol, State and Regent theatres in Dunkirk, N. Y., and the Winter-Garden in Jamestown.

Plans to construct a new drive-in theatre at Middletown, Conn., to be called the Middletown, have been announced by SAL ADORNO, JR., assistant general manager of M&D Theatres.

JOHN EATON, JR., has purchased the Normal theatre at Memphis, Tenn., from GEORGE GAUGHN.

ALEX BLUE, formerly general manager of the Rowley United Theatres circuit,

McAlester, Okla., has purchased an interest in the Admiral drive-in at Tulsa, Okla., and assumed duties as its general manager. The drive-in was formerly owned solely by H. B. ROBB, JR., of Dallas.

CLEO STAPLES, formerly assistant manager of the State theatre in Holyoke, Mass., has been named manager of the Majestic theatre in West Springfield, Mass.

Reopening of the Pixie theatre, a neighborhood house in Indianapolis, is reported by J. B. SCONCE.

Mr. and Mrs. BRUCE STEWART have purchased the Pastime theatre at Danville, Ark., from T. A. SHILLING.

CHARLES WHITE has assumed management of the Avoca theatre at Avoca, Iowa. He is the son-in-law of owner HOWARD BROOKINGS and was recently discharged from army service.

Reopening of the Grand theatre at Arbyrd, Mo., has been announced by owner JOHN R. HARPER.

The Saenger and Strand theatres in Vicksburg, Miss., were virtually demolished by the tornado which struck that city on December 5th.

W. O. BORDEN has purchased the Victory theatre at Burnsville, Miss.

M. LEBLANC has leased the Sorrento theatre in Sorrento, La., from owner FRANK PASQUA.

BICK DOWNEY, new owner of the Colonial theatre in Hamburg, Iowa, is remodeling the theatre before reopening it.


BOB SMITH, formerly manager of the Memorial theatre, Boston, has joined Stanley Warner Theatres as manager of the Capitol theatre, Everett, Mass.

TOM DUANE has resigned as general manager of Lockwood and Gordon Enterprises, Inc., Boston, to join Republic Pictures as branch manager in the Pittsburgh territory.

JOHN JIPP, formerly with Motorola, has joined Ampex Corporation, Redwood City, Calif. as manager for instrumentation recorder sales, according to HARRISON JOHNSTON, general sales manager of the magnetic recorder firm. Prior to joining Ampex, Mr. Jipp established and managed the West Coast parts and service depot and had served as Southwestern regional sales manager for Motorola. During the second World War he was with



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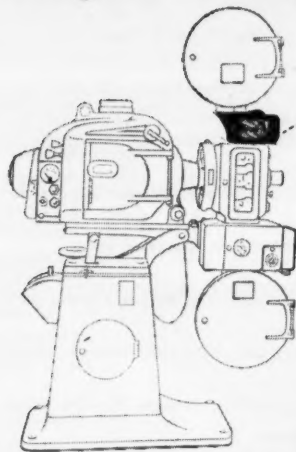
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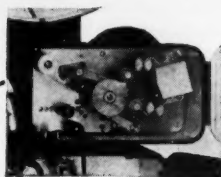


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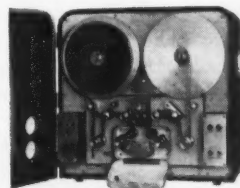


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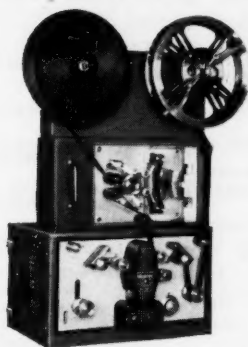
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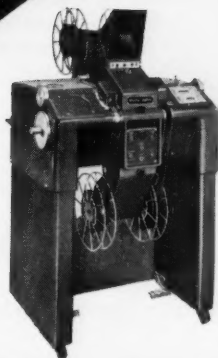
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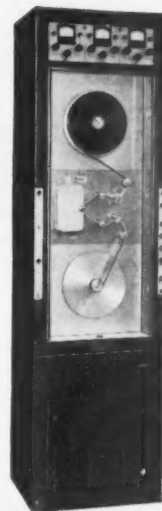


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the Signal Corps laboratories engaged in design engineering and field research on military radio equipment. Mr. Jipp is a member of the Institute of Radio Engineers, National Sales Executives, the Society of American Military Engineers, Armed Forces Communications Association, and the American Radio Relay League. The appointment of Mr. Jipp as Ampex's sales manager for instrumentation recorders is part of the firm's program for expansion in this field. Instrumentation recorder sales and field service engineering will be a part of the Application Engineering department, headed by MYRON J. STOLAROFF.

The Woods Theatre in Chicago, an operation of Essaness Theatres, recently installed a "Magniglow Astrolite" screen as made by the Radiant Manufacturing Corporation, Chicago.

LEE J. BHEL has purchased the Sunset Drive-In theatre at Miami, Fla., from JOHN BERADO.

WILLIAM KORASK is constructing a new 700-seat theatre in Opa-Lacka, Fla.

CHARLES GOLDNER has joined the Sampson-Spodeck-Bialeck circuit as manager of the Empress theatre in Norwalk, Conn. Mr. Goldner formerly managed the Astor in Bridgeport.

T. E. SHAW has leased the Booth theatre at Hollendale, Miss.

HUGH BURNETTE has purchased the Broadway Drive-in at Dickson, Tenn.

LEONARD DORECE has reopened the Crown theatre in Racine, Wisc.

JIMMIE BRISTOW has assumed ownership and operation of the Stateline theatre in Stateline, Miss. The theatre was previously owned by CURTIS B. WILLARD.

BILL LAIRD, formerly assistant manager of the Trans-Lux theatre in Philadelphia, has been appointed to manage that circuit's newly acquired World theatre in the same city.

The Colonial theatre at Hamburg, Iowa, has been reopened following extensive remodeling, including the installations of a wide-screen, new seats, a cry room and new rest rooms.

MORRIS KEPPNER and LOUIS LIPMAN of Hartford, Conn., are constructing their first drive-in theatre at Mansfield, Conn., with plans for completion in the early spring. The theatre will have a capacity of 750 cars.

KEITH PETZOLD has been named general manager of the Jesse Jones circuit, with headquarters in Portland, Oreg. His office is in the St. Johns theatre there.

WILLIAM RUEB and WALLIE KLAK have opened their new Jasper theatre in suburban Edmonton, Alta., Canada. Seating 528, it has been equipped for wide-screen.

M. K. MURPHY of Cumberland, Ky., has assumed control of the Corlee theatre there, formerly operated by L. P. CORDER, who will continue with the Cumberland Drive-in theatre.

JAMES N. GREENE, formerly of Mason City, Iowa, has been named manager of the Central State circuit's Princess theatre at Eagle Grove, Iowa.

The resignation of GUY A. KENIMER as general manager for Florida State Theatres, Jacksonville, has been announced by LEON D. NETTER, SR., company president. Ending an active career of 35 years in Florida show business, Mr. Kenimer "will continue to be available in an advisory capacity."

Equipment for CinemaScope has been installed in the Dakota theatre at Bismarck, N. D., operated by the Welworth circuit.

NICK TODOROV has resigned as manager of the Uptown theatre in Harrisburg, Pa., to go into business for himself. Replacing him at the Uptown is CHARLES RUBINSKY, brother of MARK RUBINSKY, owner of the theatre.

W. R. ARNOLD, formerly with Alexander Films, has purchased the Starlight drive-in at Canton, Miss.

An "Astrolite" wide-screen and stereophonic sound equipment have been installed in the Star theatre, North Tonawanda, N. Y., by Perkins Theatre Supply, Buffalo.

The new Panhandle drive-in, now under construction at Kimball, Nebr., will be opened on May 1st. It has a capacity of 250 cars and will be operated by the Panhandle Theatre Corporation.

DONALD SHRIVEN has been appointed manager of the Fairway, a suburban Fox Midwest theatre, in Kansas City, Mo., succeeding ROY HILL, who is now manager of the circuit's downtown Tower theatre.

HOWARD STRANGE, formerly manager of the Orpheum theatre at Fulton, Ky., has resumed that position to succeed R. M. OLIVER, who has returned to Arkansas.

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2054 Broadway

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ATLANTA: **Wil-Kin Theatre Supply, Inc.**
150 Walton St., N. W.

ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.**
1235 S. Wabash Ave.

INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.**
442 N. Illinois St.

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DES MOINES: **Des Moines Theatre Supply**
1121 High St.

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BOSTON: **Major Theatre Equipment Corp.**
44 Winchester St.

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GRAND RAPIDS: **Ringold Theatre Equip.**
106 Michigan St., N. W.

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MINNEAPOLIS: **Frosch Theatre Supply Co.**
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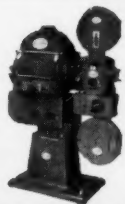
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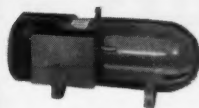
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Better Theatres

for FEBRUARY 1954

GEORGE SCHUTZ, Editor

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New Techniques Shaping Up for Drive-Ins, Too

AS CLEARLY indicated in various parts of this issue, the drive-in section of the business can, and soon is going to, take effective and general advantage of 3D and wide-screen. Experimentation with surface materials to reflect a far greater amount of incident light, and to the right places, is bearing fruit.

One of the screens is placed on the market in an advertisement of the Open-Air Development Company in this issue, and on page 22 we take note of the Motion Picture Research Council's progress in a similar direction.

Extension of screen areas for wider pictures has begun in a number of situations; these and reports of plans to increase picture widths during the next few months indicate that the year will put the drive-in field definitely in position to exploit a big picture in yet new terms.

Its position relative to CinemaScope productions of 20th Century-Fox is still in the air. Regardless of how other considerations would be dealt with, the requirement of stereophonic sound could not be maintained for the drive-in. Here, of course, we have conditions favorable to putting three tracks through one channel by means of a mixer.

At any rate, the drive-in enters its 21st year vigorously responding to public acknowledgment of its special place of service, and apparently ready to get aboard the current technical movement.

Our colleague, Bill Smith, kept his drive-in at Ledgewood, N. J., open long enough to celebrate New Year's Eve with a special program. It began at about 7 o'clock in 1953 and ended during the first hour of the following year. To indicate that the stunt was a good-will builder if not too much more, here's an unsolicited letter from a woman who was there:

Dear Manager: I am just one of the many patrons who enjoyed your New Year's Eve show. I think you deserve a great deal of credit for your wonderful idea of five big features. As you know it was a bitter cold night, so your nice hot chocolate kept us warm, as well as the heater. Loads of success for 1954.

Besides hot chocolate, coffee was also free. And did those people eat — for money!

—G. S.

Western Ranch Atmosphere for 450-Car Drive-In

Picturing and describing the new Cow Town Drive-In at St. Joseph, Mo., an operation of Beverly Miller. Done in a Western style it features a "Branding Iron Snack Shack."



Entrance of the Cow Town, showing the box-office.

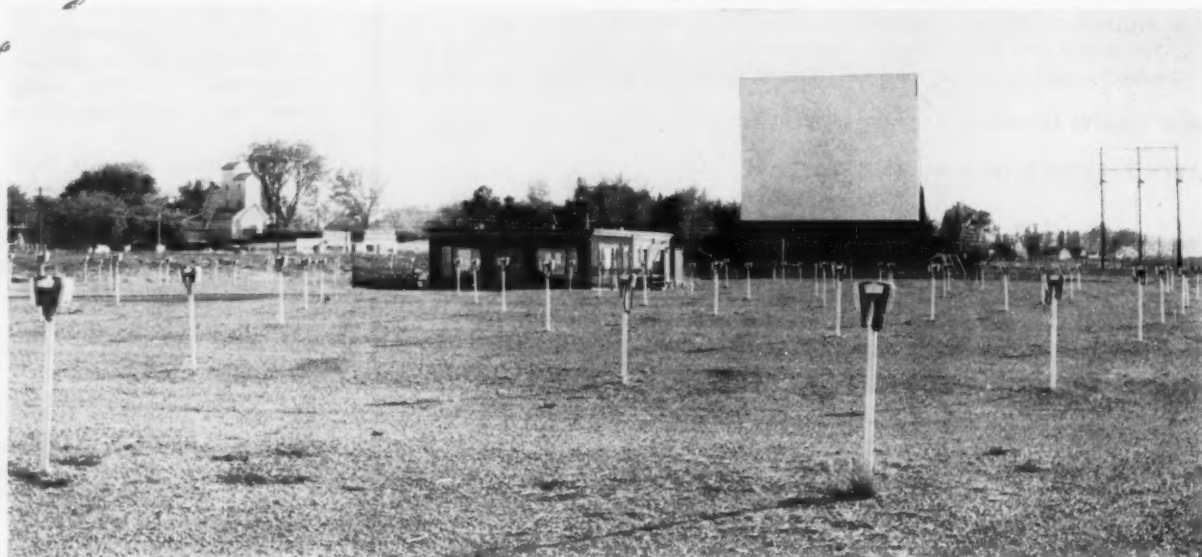
THE STYLE of a Western ranch including a "Branding Iron Snack Shack," is featured at the new Cow Town Drive-In Theatre in St. Joseph, Mo. Opened last summer, the drive-in is owned and operated by Beverly Miller.

Appropriate to the Western mood of hospitality, signs at the entrance greet the patrons with "Howdy, Pardner," which is also the welcome given orally by the box-office attendants. The latter are often "held up" by small-fry buckeroos with cap pistols, who have fallen into the spirit of the locale, Mr. Miller reports.

Entrance into the Cow Town is made through two runways on either side of the box-office, which is constructed of redwood and brick. Archways on either side of this structure bear the "Howdy, Pardner" signs and are also decorated with a cowboy's lariat. The latter is made of yellow neon tubing taped with black masking to give it a "winding" effect.

With a capacity of approximately 450 cars, the Cow Town has 12 ramps, separated by a distance of 40 feet each. The space between speaker posts is 20 feet. The screen tower is a Boyer "E-Z Erect" prefabricated unit, purchased from the Bal-lantyne Company, Omaha. There are slight wings on either side of the screen,

Ramp area of the Cow Town from the entrance, showing the projection-refreshment building and the screen tower (below).

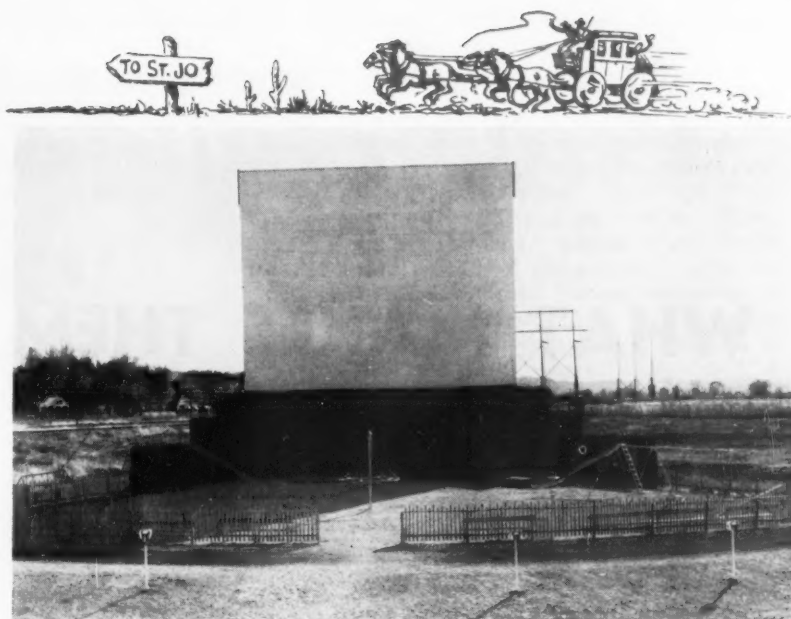


and no border is employed for the picture, the image being thrown slightly larger than the screen surface. The picture presented is 52 by 39 feet.

The distance of the throw from the screen to the projection booth, which is on the other side of the refreshment building, is 209 feet. Projectors are RCA, and the sound system is Ballantyne, including the "Dub'l Cone" in-car speakers. The surface of the drive-in's grounds is white rock covered with light oil to hold dust.

In front of the screen tower is the playground, which has been fenced in for protection of the youngsters. Most of the equipment is duplicated on each side of the playground; this includes slides, teeter-totters, swings and rings and bars. There is one "Whirlaway" and "Spin Around" and in the center there is a "Giant Stride." Benches are along the rear fence.

Development of the "Western ranch" style also extends to the refreshment building, which has been named the "Branding Iron Snack Shack." It is con-



Screen tower of the Cow Town, with the playground in front.

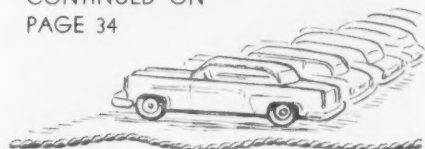


Exterior of the refreshment building (above) and interior view (below).

structed of combed redwood siding with a base of ranch brick. The entrance doors and window frames are natural oak with a slight stain; while the window sills are of ranch rock. On either side of the entrance doors are two wagon wheels painted red and yellow to match the neon tubing above the door, which bears several ranch "brands".

Along both sides of this building picnic

CONTINUED ON
PAGE 34



Playgrounds

WHAT MAKES THEM AN ASSET



**A kids' paradise that can be resolved
into parental dollars—so the playground has
become at most drive-ins today**

FROM TENTATIVE beginnings as an experiment conducted at a few drive-in theatres here and there, playground installations have grown steadily over the years in becoming an integral part of the general outdoor operation. Indeed many a builder of a new drive-in gives as much thought and care to planning construction of his playground area as he does, say, to the refreshment stand or to the screen tower itself!

The important place that the playground occupies in drive-in operation today is one it has earned by proving itself a valuable asset—one that more than justifies the financial investment involved. In the first place it strengthens the drive-in's claim to being a recreational center for the entire family by being a special attraction for those most important people, the youngsters. When the latter discover what a good time can be had at the playground, they become

ardent boosters of regular and frequent attendance at the drive-in.

In the second place the playground has been found to develop further good will among the adults because they are provided a chance to relax while waiting for the film program to start, secure in the knowledge that the kiddies are safely enjoying themselves. As one operator puts it, "The active entertainment tires the youngsters sufficiently so that after the cartoon they go to sleep on the back seat of the car and let the grownups enjoy the show. In the end everybody is happy."

Not the least of the contented is the drive-in operator himself, who has found other practical advantages in having a playground. For one thing the parents are early arrivals who will usually fill the front ramps first, easing the parking problem later. (At many drive-ins the playground

Scenes of fun typical of the nation's drive-in as the day is closing and time nears for dad and mother to relax—a section of the play area at Nathan Yamins' drive-in at Westport, Mass. (left); and youngsters ascending a slide at a drive-in anywhere.



Photo courtesy of American Playground Device Co.

MOTION PICTURE HERALD, FEBRUARY 6, 1954



Staff Photo

The children—how Pop and Mom love 'em!—and how they often wish they knew what to do with the little dev—no, darlings! “Is there no end to such energy?” asks Mom. Says Pop, “Pack 'em in the car and we'll go to a drive-in.” “The one,” pleads Mom, “with that wonderful playground.” Like, for example, Nathan Yamins' operation at Westport, Mass., with its Miniature Train equipment; and the El Rancho at San Jose, Calif., where “Kiddie Land” is only a few ramps from the snack stand!



is located directly in front of the screen tower.) For another thing, the playground exercise stimulates the appetite of the children for the goodies to be had at the refreshment stand, which means a boost in those highly profitable sales!

As an additional aid to good will, some operators allow use of the playground during non-operating hours in the morning or afternoon. This is the case at the Hilltop theatre in the rural community of Five Corners, near Escanaba, Mich. There is no playground at Five Corners, so manager Rex Coulter allows the neighborhood children to enjoy themselves at the drive-in play area all day long.

“Many mothers leave their children at our playground when they go into Escanaba to do their shopping,” he reports, “and pick them up when they return. Often they come back later and stay for the show.”

VARIETY OF EQUIPMENT

To the drive-in operator wishing to install a playground, a wide variety of equipment is available, and it is generally agreed that there should be as many different kinds to appeal to all the youngsters as space and capital will permit. Experiments to decide what types and how much equipment to use have been conducted by the Horace Adams circuit in Ohio, which has four drive-ins, one each in Wycliffe and Rochester and two in Marion, operated by George Jansen. Following much study



a standard layout was devised, based, Mr. Jansen states, on “amusement value, operational safety and minimum hazard.”

That set-up consists of pony swings in batteries of eight for youngsters under six years; higher swings for children from six to twelve, located at some distance from the pony swings to eliminate conflict and

competition; slides in two sizes for different age groups; and self-propelled merry-go-rounds to accommodate eight at a time.

Another Ohio circuit, Associated Theatres, with headquarters in Cleveland, offers the children a variety of attractions in its seven outdoor theatres, including slides and swings in assorted sizes for different ages,



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climbing bars, and also free pony rides.

Considerable additions to the basic equipment of slides, swings, and see-saws have been made by the Nathan Yamins Theatrical Enterprises, Boston, at its Westport drive-in in Westport, Mass. New features have been acquired each year since the opening in 1950, and they now also have boat rides, a Miniature train ride, an Allen-Herschel merry-go-round, an Ahrends "Miracle-Whirl" and an automobile ride. The circuit is planning to expand the playgrounds at its five other drive-ins in similar fashion.

Whether or not to charge a small fee for any of the rides offered at the playground is a point of controversy among operators. It is the policy of the Adams circuit not to do so, and Mr. Jansen explains that as a consequence they have installed no electrically operated equipment. "If we did," he says, "we would have to charge for these rides to defray the expense of installations and also we would need an extra attendant constantly at hand, making the operation even more costly." The Yamins circuit has also found that better results are secured if everything is free of charge.

On the other hand, manager Burt Clark reports that at the Wometco Circuit's Boulevard drive-in in Miami, Fla., the two most popular rides are a mechanical train and pony track, for which a charge is made. The rest of the playground equipment is provided gratis.

The good will and other assets afforded

by a drive-in playground can only be maintained through strict adherence to safety measures. These begin, of course, with the equipment itself, which should be strong and ruggedly built to withstand the hard use it will receive on a drive-in theatre's playground.

Secondly, the equipment must be properly installed. Leading manufacturers of recreational units supply simplified blueprints which show the ground plans and outline recommended procedures for installing each piece. These should be followed closely.

In operating the playground it is further advised by operators that at least one supervising attendant be kept on hand. Mr. Jansen points out that this employee is necessary "for the dual purpose of helping the little ones on and off and to fend off the older children who might annoy them." This is particularly important, he adds, on Friday and Saturday nights when a large number of children is present.

Other safety measures cited by Mr. Jansen as vital are the installation of all equipment in concrete; providing swings with chains instead of rope; and safety belts for the smaller children on the swings. In addition he requires that the installations be inspected nightly by the manager himself.

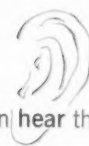
As further precautions many drive-in operators have fenced in their playground areas and provided benches nearby to encourage some of the parents to remain in the vicinity.



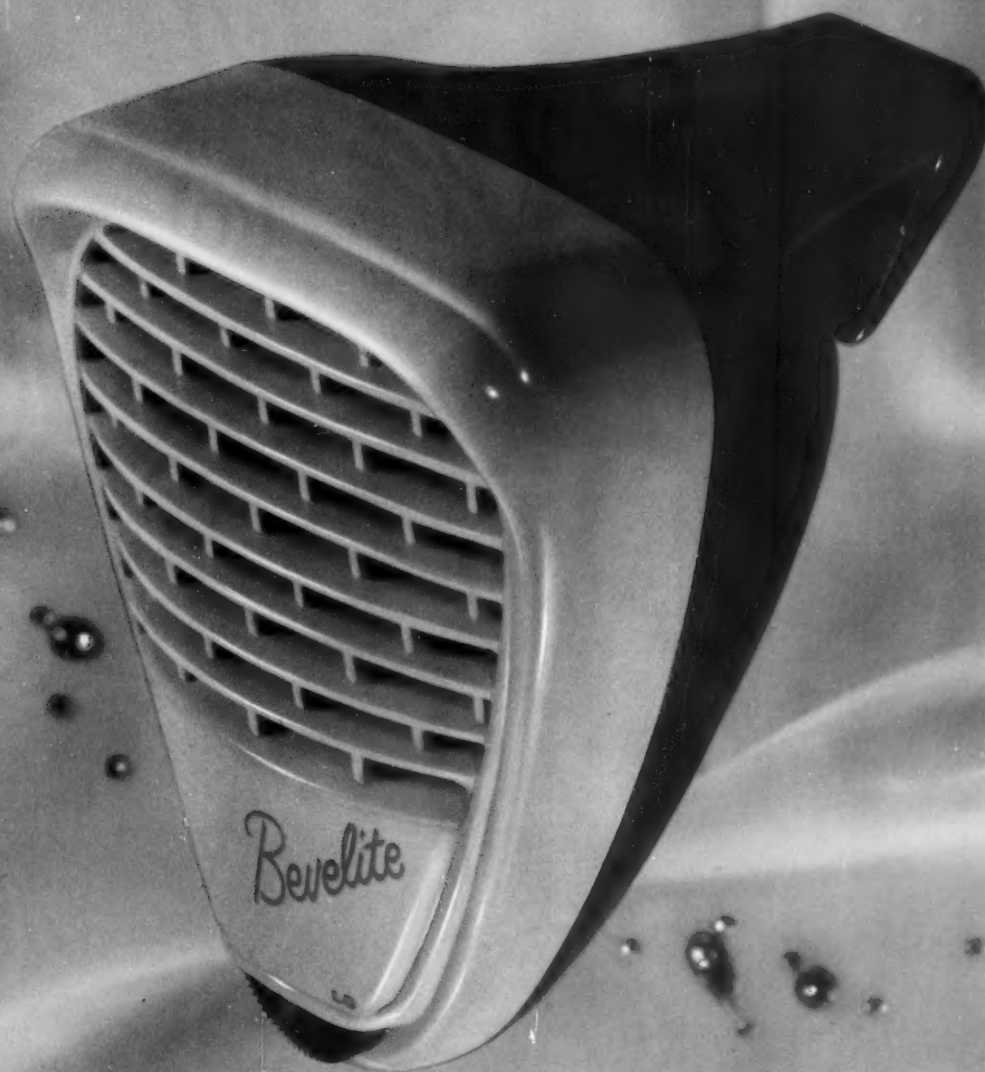
The playground area (above) at the Boulevard drive-in in Miami, Fla., an operation of Wometco Theatres, occupies about seven-tenths of an acre. The track for the trainride runs around the pony track, and these two attractions, for use of which a fee is charged, have proved most popular of all at the drive-in. All other equipment is provided free of charge. The playground is completely fenced in.

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"THERE'S A BRANCH NEAR YOU"

DRIVE-INS



and the NEW TECHNIQUES

Determining the light requirements for 3D and wider pictures, and submitting picture widths feasible, on the basis of an "outdoor standard."

By GIO GAGLIARDI

WIDE-SCREEN with anamorphic technique and otherwise, and third-dimensional pictures have launched the motion picture on a really new career of entertainment. Within only a single year since their introduction, they have become established in thousands of theatres, and it is not beyond reasonable expectations that another will find the traditional film and its conventional presentation pretty much a thing of the past among indoor theatres.

The drive-in field of course is seeking to develop ways and means of adapting these new techniques to the peculiarities of outdoor operation, with its special requirements in weather-resistant screens of extraordinary scale, and in projection light. And at the drive-in we also have a unique method of providing picture sound.

Only a year ago it was considered practically impossible to illuminate a 40-foot picture in a drive-in to a proper brightness level. A 56-foot picture is common enough among drive-ins. Today there are 65- to 70-foot CinemaScope pictures among the larger indoor theatres. How far can we go at a drive-in?

THE NEW LAMPS

To attack the problem as logically as possible, let us first examine the light source. It is possible nowadays to use certain carbon trims which will give tremendous light output and still operate within practical current rates. Data of the National Carbon Company provides the following example:

Positive 10mm x 20-in. "Hitex" with 7/16 x 9-in. "Orotip" negative, operated at 125 amperes, 64 volts; reflector $f/1.9$ (16-inch); total light output 24,000 lumens; burning rates, positive 19½

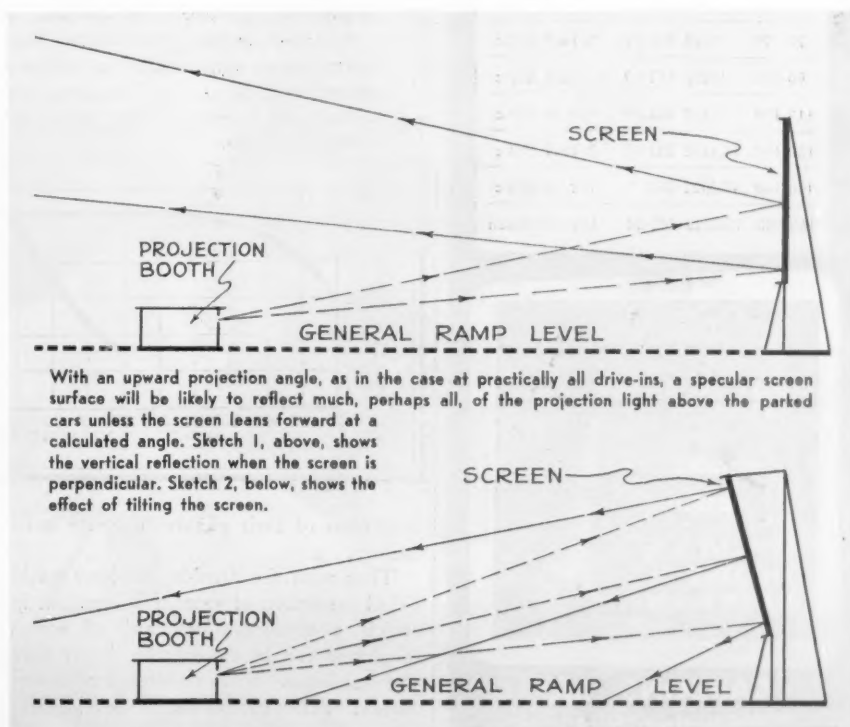
inches per hour, negative 2.4 inches per hour.

It is thus judged possible, with this type of carbon trim and a 16-inch reflector, to obtain 24,000 lumens of light over entire screen area at 125 amperes. This assumes that a lens with a speed of at least $f/1.9$ is used. Since we wish to utilize the greatest part of this light, the shutter transmission factor should be high. With that much arc output, means of cooling the film is necessary. Lamps of that calibre are or can be equipped with heat filter systems. An air blast system can cool the film without accompanying reduction of visible light at the aperture; however, a filter system reduces the useful light by a small amount,

according to authoritative rating of dichroic transmission, which would introduce a reduction factor of around 12% in the calculations given below.

Ignoring that factor for the moment, and considering that the shutter transmission is 56%, then the light available at the screen carbon trim and optical system specified would be 24,000 times 56%, which equals 13,500 lumens. This represents a possible increase in light that can be obtained today of more than 40%.

Although authoritative projection groups recommend a minimum screen brightness of at least 10 foot-lamberts, drive-in theatres have never attempted to reach this level, the assumption being that they were



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50-65	8x14 544 c	7x9 545 c
65-72	8x14 544-10 c	7x9 545 c
65-75	9x14 544 c	7x9 545 c
75-85	9x14 544 c	8x9 545 c
75-90	9x20 522-09	5/16x9 557 c
90-115	10x20 552-09	11/32x9 557 c
115-130	11x20 552-09	3/8 x9 557 c
130-150	13.6x22 553-01	7/16x9 557 c
140-160	13.6x22 553	1/2 x9 555 c
160-180	13.6x22 583-08	1/2 x9 555cn

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getting all the light possible with the equipment available, and in many instances that was long the case. Most drive-in theatres of 800-car capacity, for example, have screens from 50 to 60 feet wide, and they apparently have tended to regard the

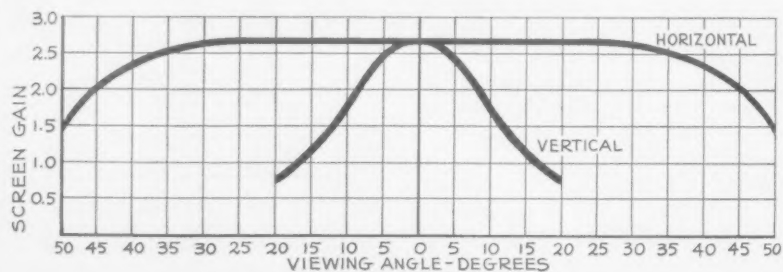
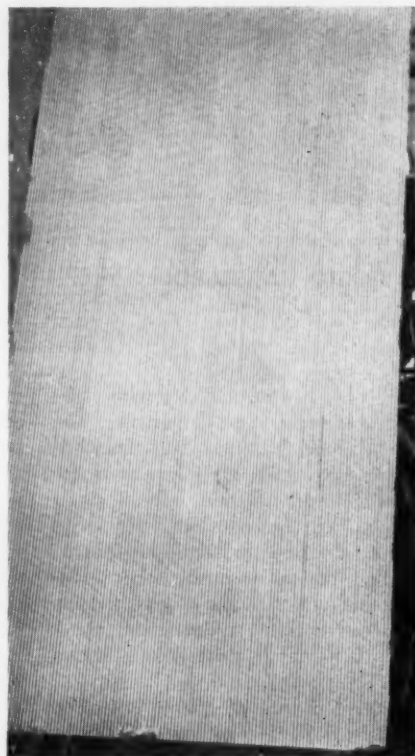
the maximum output made about 9500 lumens available, for a center reading of 6 foot-candles with a screen 55 feet wide. If the screen had a freshly painted diffusive surface, the brightness rating would be a little over 5 foot-lamberts. In view

Fluted Screen For Drive-Ins

A SCREEN for drive-in theatres being developed by Motion Picture Research Council of Hollywood, is expected to be ready for general installation soon. According to W. F. Kelley, secretary-treasurer of the Council, completion of work on surface treatment to improve weathering qualities is all that remains to be done.

As erected for experimental purposes at the La Mirada drive-in near Norwalk, Calif., the screen is made up of precast concrete sections having vertical flutings of a constant curvature in a radius calculated to reflect a major portion of the incident light into the ramp area without cross-reflection. A panel of the material is pictured at right. The concrete is coated with a layer of plaster, which in turn is covered with a metallic paint. Composition of the paint can be controlled, it is pointed out, to provide varying degrees of specularity as desired. Each fluting is ultimately $\frac{3}{8}$ -inch wide.

As shown in the graph below, the peak light gain is 2.7 times that of a matte screen, with drop-off as indicated, based on a "typical" drive-in screen, according to Mr. Kelley. The screen installed at the La Mirada was 85 x 65 feet, without any curvature. Mr. Kelley adds that the size could go to 110 feet without curvature.



brightness of their pictures as quite satisfactory.

Thus with the drive-in, we have established conditions of successful operation in which a maximum standard of screen brightness can be considerably lower than the minimum recommended for indoor houses. Prior to the recent development of more productive projection light sources,

of experience in the drive-in field, we seem to be justified in regarding 5 foot-lamberts as an acceptable standard of screen brightness for drive-in performance. Let us use that figure, then, as a basis for calculating drive-in conditions for wide-screen and 3D projection.

First, however, we must take note of the screen factor. Work on screen surfaces

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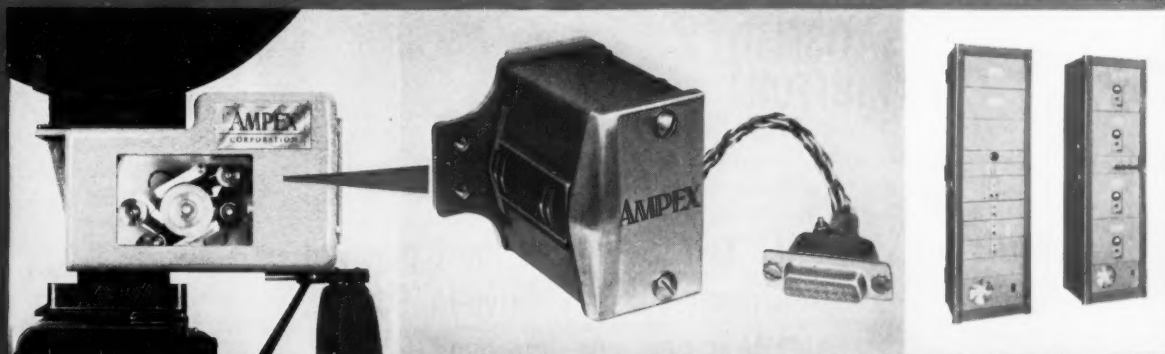
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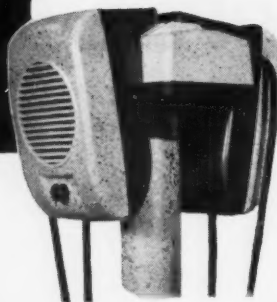
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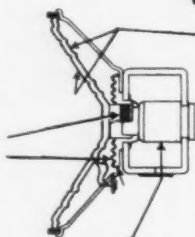
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has brought about a much higher range of light reflectance. Third-dimension brought back the "silver" screen with its specular surface, wide-screen technique has found it useful, and sometimes necessary, to the presentation of a bright picture. The new aluminum screens developed for indoor theatres have reflectance gains from 1½ to 2½ times the reflectivity of the conventional "white" screen.

SCREEN REFLECTANCE

For the drive-in there has been considerable experimentation with aluminum paints, aluminum-surfaced plates, corrugated panels, etc., for the purpose of achieving a screen that will realize as high a gain as possible in the amount of light reflected back into the parking field (and which, of course, would require a minimum of maintenance). Let us assume that a specular surface (which is necessary for 3D) can thus be produced so as to provide for the drive-in a screen having a reflectance gain of at least 1½ times over the conventional drive-in screen surface, on an average over the greater part of the viewing field. This would mean that for a screen brightness of 5 foot-lamberts, the arc and optical system would need to deliver to the screen approximately 4 foot-candles of light.

(It should be noted, incidentally, that with a specular screen, the projection angle and viewing angles should be carefully checked before installation of the screen in order to avoid disappointingly high light loss.)

POSSIBLE PICTURE WIDTHS

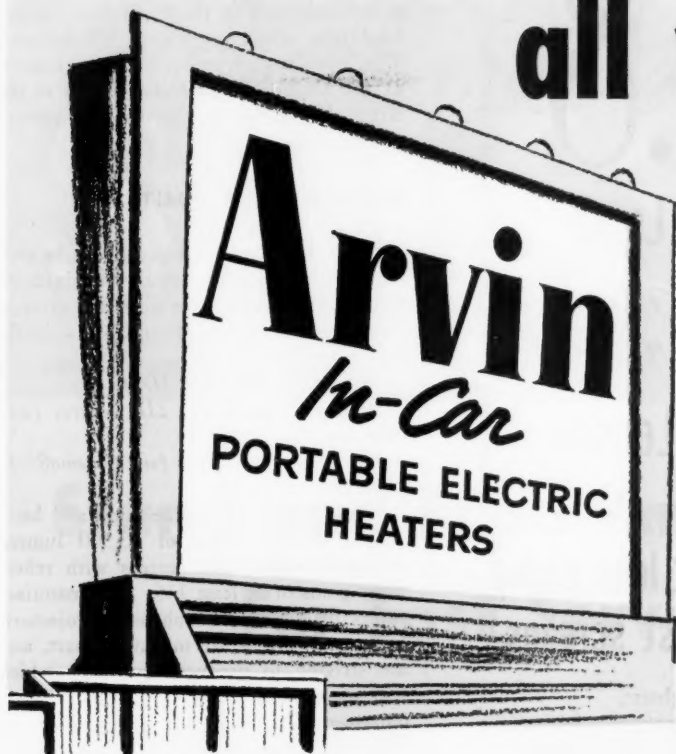
Now for the production of 4 foot-candles at the center of the screen, we have 13,500 lumens available from the projection system, which should allow us to present a non-anamorphic picture, in any aspect ratio, to a width of 80 feet.

Using the same formula, we should be able to project 8 foot-candles to the center of a screen 55 feet wide. Now if we add an anamorphic lens for CinemaScope product, which has the effect of doubling the width of the film frame, we should be able, under the same conditions, to achieve our minimum of 4 foot-candles with a picture 110 feet wide!

Let us now consider 3D projection for the drive-in theatre, assuming the same condition of equipment as above. Remember that we must have the equivalent of 5 foot-lambert of reflection, or 4 foot-candles of incident light, at the center of the screen. These values of course must be produced by the projection system with polarizing filters in place.

Since the polarizing filters and the viewing glasses have a combined efficiency of

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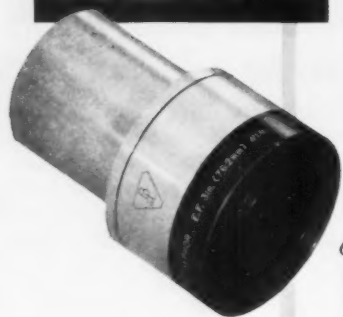
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only 40%, it is necessary according to the conditions set forth to provide incident light at the center of the screen (for one machine without filter) or 4 divided by 40%, which equals 10 foot-candles. This means that with the same equipment mentioned above a picture only about 50 feet wide would give us the $3\frac{1}{2}$ -4 foot-lambert brightness when projecting 3D features. This size would maintain the *apparent picture brightness* to a value similar to the larger 2D, or to the CinemaScope picture as cited above.

PICTURE WITH LIMITS

From the above discussion it can be seen that in order to maintain the standards of picture brightness to which the drive-in theatre is accustomed, picture sizes should be limited to—

50 feet in width for 3D pictures.

80 feet in width for 2D pictures (any ratio).

110 feet in width for CinemaScope pictures.

These values presuppose lamp and basic optical system output of 13,500 lumens during operation, and screens with reflectivity gains of at least $1\frac{1}{2}$. The manufacturers of carbons, lamphouses, projectors, lenses and screens are making in part, and are striving to produce equipment which will meet all of these very important requirements.

Since drive-in theatres generally project at an angle upward above the horizontal, it should be remembered that truly specular screens will tend to reflect light above the parked cars unless the screens lean forward at a proper angle (or unless the screen surface has a surface pattern redirecting the light down to the parking ramps). *Sketch 1* shows the effect of a vertical screen upon the light projected from the booth when the screen is perpendicular. *Sketch 2* shows the light when it is reflected down towards the ramps.

STEREOPHONIC SOUND

There has been some discussion in regard to the use of stereophonic sound for drive-ins. Naturally since the source of sound, as far as the patron is concerned, is the loudspeaker in the car and this is completely dissociated from the location of the action on the screen, it would be pointless to reproduce three different channels of sound.

Stereophonic motion picture sound is on three tracks, and it would be feasible to reproduce them in a drive-in only by combining the output of the three tracks into one main amplifier system which would feed energy to all the car speakers alike. This would at any rate permit the use of three-track film prints at drive-in theatres.

MOTION PICTURE HERALD, FEBRUARY 6, 1954

THEATRE *Refreshment* **SALES**

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Stand and Food Arrangements For Fast Service at Drive-ins

With the bulk of their refreshment business to be done at a short intermission period, drive-in operators must devise stand schemes and equipment layouts to produce the fastest service possible. Three operators in Rhode Island, Missouri, and Wisconsin have found the cafeteria system to be the most efficient. Described here are the details of their self-service arrangements.



Equipment changes at the Bluemound drive-in, Milwaukee, have sped service for patrons.

IN THEIR capacity as dispensers of foods, drive-in theatre managers do not have many of the problems and headaches which are part and parcel of more elaborate restaurant operations. For one thing, they don't have to worry about the details of preparing a large variety of courses, complete with exotic soups and gravies. For another, they don't have to invest nearly so much money in equipment. But drive-in operators do have one problem in food service which is almost completely their own: They must do the bulk of a night's business within a time limit of 20 minutes at the most!

What that problem calls for in solution is speed—the setting up of a system of oper-

ation all the way down the line from initial food preparation to patron service that will do the job in the quickest and most efficient manner possible. The problem is not easily solved, and many operators find they must often rearrange their service schemes and sometimes discard perfectly good equipment to replace it with some that will do a better job.

Basic to the solution of the problem is, of course, the general set-up for service—shall it be a cafeteria, a general counter or two-or-more station system? That question is still a controversial one among drive-in operators. This report, however, goes to three different sections of the country—Rhode Island, Missouri and Wisconsin—

and finds among the operators interviewed there a unanimity of opinion that the cafeteria has advantages that are superior to the others.

That was the scheme of service adopted at one of Rhode Island's newest drive-ins, the Pike, located off picturesque Louisqueset Pike, North Smithfield, and managed and partly owned by Phil Lowe of Boston. In addition to the advantage of being able to serve more customers within a shorter time, the management has found that there are more sales per person. "All items are presented to the view of the patron," it is explained, "and no one can go through the cafeteria line to buy what he originally had in mind without being exposed to all the

other merchandise being offered for sale."

Other advantages cited by the Pike management have to do with the preparation and service of the foods—particularly hot foods. With the cafeteria system, it is pointed out, the only skilled personnel required are a few chefs; the rest of the attendants are merely aides who see that the food is kept in abundant supply on the counter. Since these servers far outnumber the food preparers and cashiers (who must also be skilled) appreciable savings in labor costs can be effected.

INTRODUCING NEW ITEMS

At the Pike it has also been found that the cafeteria system lends itself to the introduction and serving of new hot foods like pizza pies and tamales with less confusion and more profit than other types of service. "A station system," in their view, "whether it be single or split, is limited in the number of items that any one human being can efficiently serve, handle and collect; but a cafeteria system has no such limitations."

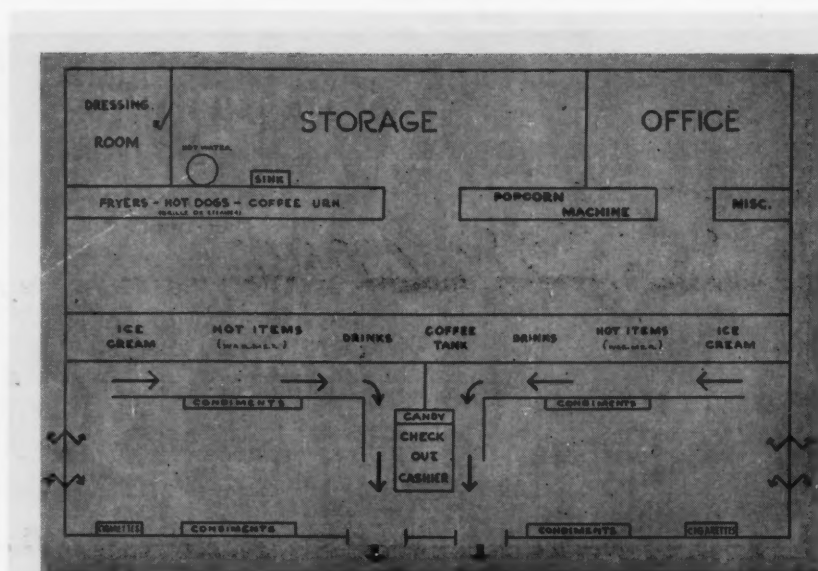
In the arrangement of merchandise at the Pike hot items are placed prominently in the center of the counter with ice cream and drinks on either side. This long counter is divided into two different sections with duplicate food at each. Customers enter from either side and first find ice cream cabinets containing cups and variety of novelties, including bon bons, frozen sherbert on sticks, popsicles and sundaes. Prices for these range from 5c to 25c.

Next in line are the hot items which include popcorn, pizza pies, frankfurters, hamburgers and French fried potatoes. In addition this section contains a variety of sandwiches wrapped in waxed paper and stacked under signs indicating the price and type. Offered are chicken, ham, cheese, and some salad types.

PREPARING HOT FOODS

The hot foods are prepared in advance on grills and steamers behind the counter and kept warm in heating units on the counter. After experimenting, the management found that more frankfurters and rolls can be prepared more quickly by a steaming process than in any other manner. Although some patrons prefer theirs grilled, this process is much slower, it is pointed out, and sometimes makes it difficult to keep up with the demand during peak periods.

While hamburgers have not been found to provide a very high profit at the Pike, they are carried in order to round out a "complete restaurant service." The management points out that, in their opinion, hamburgers should be sold only by drive-in operators having the most skilled of restaurant help. "They are one product which



Layout for cafeteria service at the Pike drive-in.

is very liable to spoilage if not properly refrigerated and can cause a lot of trouble if not sold fresh every day," it is explained.

Popcorn, on the other hand, is cited for the terrific profit it offers. It is prepared in a machine behind the counter and sold from a warmer. Special displays to promote its sales are used extensively at the Pike.

Cold drinks are next to the hot foods, followed by hot coffee. The two are placed adjacent so that one operator at each station can handle both types of drinks. The cold drinks include orangeade, Coca-Cola, grape and root beer. The preparation of coffee is gauged so that it will be "piping hot" at intermission time.

The service of hot coffee raises a problem as to dispensing sugar and cream. Should the latter be offered at the cafeteria counter or at a separate station? After experimentation the Pike has found that its patrons seem to prefer their coffee served with cream; those who want sugar can turn to either of the four condiment stations, located just across from the coffee urns and help themselves. These stations have been placed so that they will not interfere with the flow of traffic through the cafeteria lanes. In addition to sugar, they contain chili sauce, ketchup, mustard, celery salts and relish.

At the cashier's stand, located between the two counters, customers can secure a variety of small and large candy bars, along with mints, chewing gums, cough drops, Life Savers and gum drops. Cigarettes are available next to the condiment counters; this is sold more as a convenience to patrons, as the profits are low.

The storage room is located behind the equipment area (see diagram) and is concrete. It has space for about a month's

supply of non-perishables while a gigantic freezer safeguards the foods requiring low temperatures. Just off this storage room is an attendants' dressing room complete with lockers, and hot and cold water.

Better cash control is also possible under the cafeteria set-up, according to the Pike management which explains that "where stations are used, every attendant handles money and a certain amount of leakage is inevitable. This is not so in a cafeteria where only a few cashiers handle the money."

"Then the 'giveaway' problem must also be considered. Since it is customary to hire local people for jobs at drive-ins, the attendants know many of the patrons. Under a station system it is relatively easy for an attendant to undercharge a friend for purchases, and in some instances they have been caught giving away merchandise outright. This is all eliminated in the cafeteria line where well-selected cashiers can see that every purchase is paid for."

As a final advantage of the cafeteria, the Pike's management cites customer good will. "There is nothing that so enrages a person as being shoved around or having someone else served out of turn and ahead of him at a counter. A cafeteria eliminates such injustices because each customer is served quickly and efficiently at his place in line."

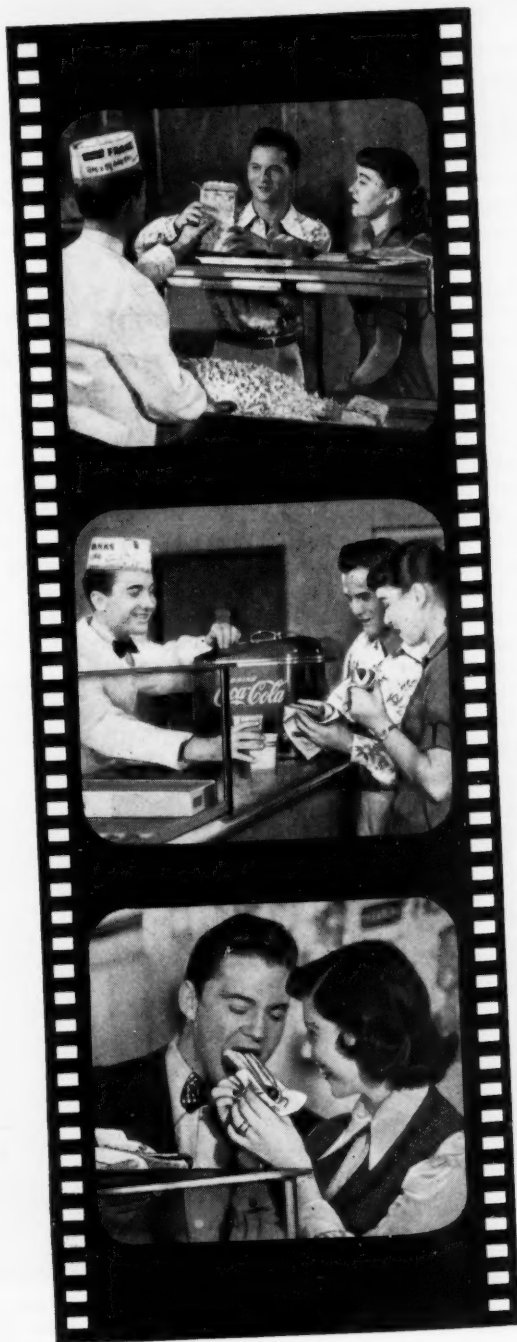
At the Heart Drive-In

After its first season of operation the management of the new Heart drive-in at Kansas City, Mo., is also sold on the merits of the cafeteria for fast service at drive-ins. Opened in May, 1953, the Heart
(Continued on page 38)

FREE!

11 NEW INTERMISSION SHORTS FROM ARMOUR AND COMPANY

Boost Concession Sales up to $33\frac{1}{3}\%$



Bing Crosby's Starlighters provide the musical backgrounds for these 1 minute color films!

Think what an increase of $33\frac{1}{3}\%$ in your concession business would mean in dollars and cents! Concession owners and Drive-In operators from all parts of the country have reported amazing increases after using these new Armour intermission shorts!

Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started showing Armour intermission shorts last June 9th, and on the first night of the showing my hot dog business increased 25%. For the entire season my total concession stand business picked up around $33\frac{1}{3}\%$ over the previous year! I give full credit to the Armour intermission shorts."

Mr. Wendell R. Peck, manager of 166 Drive-In, Arkansas City, Kansas, says, "I am fully sold on Armour's intermission shorts. Actual sales before and after using these films show an increase of nine cents per admission ticket sold. I would certainly recommend the use of these films to any Drive-In Manager, and gentlemen, have plenty of Armour Star Franks on hand!"

Remember, these films are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Fill it out and mail it today. Armour and Company will send you an illustrated folder with complete information on these 12 new intermission shorts.

MAIL TODAY! MPH-1

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Fresh & Smoked Sausage Dept., Union Stock Yards,
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Please send me your folder with complete information
on Armour and Company's new intermission shorts.

Name

Theater Address

City State

**YOU MAKE MORE
WITH DAD'S
...THE WINNER!**



Dad's Awarded a coveted Best Seller
"Theatre Sales Championship"
by Better Theatres in 1953



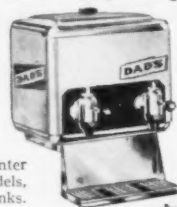
**OFFERS YOU THESE
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- 2. Make More Plus Profits.** Additional drinks from DAD'S, the Leader, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.
- 3. Make More On Cups.** Extraordinary low, low price to DAD'S users on cups. Ask us about it!



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Dispensers Do a Better Job**

Dad's Barrels draw the crowds!
Barrels—8, 17, and 45 gal. sizes.



Dispensers—counter
and rail-type models,
serve 1, 2 or 3 drinks.

Dad's Perlick Units—dis-
penses Dad's and up to 2
other flavors... carbonated
or non-carbonated.

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**Chinese Egg Rolls
For Drive-in Theatres**

A NEW pre-cooked frozen food novelty for drive-in theatres, Chinese Egg Rolls, has been marketed by Temple's Frosted Foods, Inc., Brooklyn, N. Y. The product consists of a combination of shrimp, pork, celery and scallions wrapped in a noodle jacket, as prepared by Chinese chefs.

To prepare the egg rolls, all that is required is a potato fryer or a grill. They are designed to be served to patrons in a napkin. The egg rolls are packed 50 to the case, and the minimum that will be shipped in refrigerated transport is 100 cases. They can be easily stored in any ice cream or freezer locker, with the space requirements for 100 cases being about 25 cubic feet.

The egg rolls have been introduced in a

number of drive-in theatres throughout the east with excellent results, according to Sidney Schwartz, president of Temple's Frosted Foods. One such drive-in was the Hempstead, at Hempstead, Long Island, New York (see photograph below) where sales of the new product are reported to have been exceptionally good.

**New Campaigns Planned
To Boost Popcorn Sales**

THEATRE and concession operators will receive intensive help in boosting popcorn sales during 1954 from the Popcorn Institute, Chicago, according to Clark Rhoden, chairman of the Institute. Plans for a series of promotional campaigns were to be prepared at the Institute's second annual meeting scheduled for January 21st in Chicago.

The 1954 promotional campaigns are to



Chinese Egg Rolls, a new food item for drive-in theatres, have been introduced at the Hempstead drive-in, Hempstead, L. I., (above) with excellent results, according to Sidney Schwarz, president of Temple's Frosted Foods, Inc., Brooklyn, N. Y. The egg rolls are easy both to prepare and serve. Mr. Schwartz points out, since they are pre-cooked, need only be heated in a fryer or on a grill, and can be served in a napkin.

Thinking of Improving, or Remodeling Your Drive-In Concession?



Now is the time to start planning for increased sales and profits in your concession. Statistics prove that proper layout, carefully selected items, efficient equipment and service, and better merchandising can boost concession sales to new highs. Don't pass up your opportunity for bigger business this year—contact Manley now and get ready for a banner season.

When you contact Manley about your concession needs, you can be sure you have reached the one top-quality, top-service source for a complete line of drive-in equipment and supplies. Always check with Manley first when you want the best in any of the following items:

- World famous, high-profit, big-capacity popcorn machines.
- Big-volume drink machine—the Manley ICE-O-BAR. Serves 1,500 ice cold drinks as fast as 2 operators can draw them.
- Newly designed hot dog machine—the Manley FRANK-BANK—with all the profit features you want and need.
- Brand new Manley Hamburger Grill.
- Flashy Buckingham drink dispensers.
- Efficient, nationally-known Hot-point counter units.
- Finest quality Manley popcorn, salt and seasoning.
- Bags, boxes, trays, wiping tissues and other drive-in accessory items.



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"Design and Operation of Drive-In Concessions"

If you want to improve or remodel your drive-in concession for bigger profits, you need a copy of this new Manley book giving you the benefits of over 25 years experience in the concession field. It contains 36 fact-filled pages... dozens of pictures and diagrams... valuable information on planning, operating methods, choosing concession items, profit to expect, concession layout, equipment, supplies... everything you need to know to run an efficient high-profit operation. Don't pass up this opportunity to earn more, learn more. Send for your FREE copy right now.



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☐ Please send me my free copy of "DESIGN AND OPERATION OF DRIVE-IN CONCESSIONS".

Name

☐ Please have a Manley representative contact me with additional information on more profitable Drive-In concession operation.

Company

☐ Please send me additional information about the following Manley items:

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City Zone State

It's pure peanut oil!



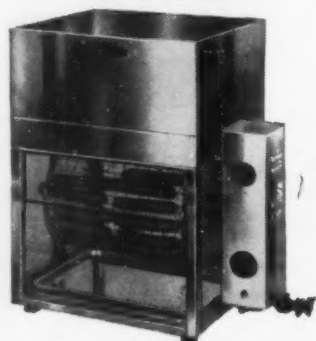
**gives corn
true
butterlike
flavor!**

**THAT MEANS
SALES!**

C. F. Simonin's Sons Inc.
Philo 34 Pa.



LOW COST BARBECUE WITH AUTOMATIC ROTATING SPIT BAR-B-DOG



The Bar-B-Dog combination hot dog roaster and bun warmer holds 48 buns and 48 hot dogs. Will barbecue 300 per hour. Can be used for "foot-long's". 90% glass enclosed to add to savory appearance of the deliciously barbecued hot dogs as they rotate on the automatic spit. Perfect heat control. Stainless steel and glass construction meets all food requirements. Write for full details.

CONCESSION SUPPLY CO.
3916 SECOR ROAD, TOLEDO 13, OHIO

READ THE ADS — they're news!

be supported by publicity and mailing pieces and will feature colorful point-of-sale material that will be available to motion picture theatres, it was pointed out.

Attention was called by Mr. Rhoden to the "enthusiastic response received from the motion picture industry on the effectiveness of the Institute's 1953 popcorn campaign." During the summer of last year the Institute sponsored the "Popcorn Carnival," which was highlighted by a sales promotional kit containing 14 point-of-sale pieces. In the fall the Institute's "Popcorn Fiesta" campaign was backed by kits containing "Jack-in-the-Box" popcorn displays with a simulated "3-D" effect.

"Popcorn is the concessionaire's highest profit item," Mr. Rhoden declared, "and point-of-sale pieces have now proven to be effective in stimulating sales. This material has top ranking priority on the Institute's promotional calendar."

The Institute is comprised of processors, representing 90% of the popcorn produced in the United States, as well as packers of most nationally distributed brands of popcorn. Theatre men having ideas they would like to see the Institute sponsor with the objective of building popcorn sales were invited by Mr. Rhoden to send their suggestions to the Popcorn Institute, (332 South Michigan Avenue, Chicago).

Candy Trade Sees 1954 As "Dime Bar Year"

1954 WILL be a "dime bar year" for the candy business. That's the prediction of the publication *Candy Industry* following its annual year-end survey of members of the trade as to conditions and prospects of business.

Further moves on the part of manufacturers to convert from nickel to dime bars is attributed in the report primarily to the continually rising cost of cocoa beans. The only alternative to conversion is a further lowering of quality rather than size, it was pointed out, and moves in that direction by a few manufacturers are looked upon as "only temporary."

Manufacturers who pioneered in the change to dime bar production in the past three years are in the group that "showed satisfactory profits in 1953," according to the survey. One manufacturer who previously had advocated maintenance of nickel production told the publication he had changed his mind and predicted that "if prices are raised, 1954 will be a good year." He foresaw this happening with a more "widespread transition to 10-cent goods."

1954 will also bring improved distribution and display of all candy merchandise, in the opinion of the surveyed tradesmen. They also predicted an influx of the so-

Florida Managers Win Snack Campaign Prizes

The winners of cash awards in the eight-week campaign to increase refreshment stand sales held recently by the Florida State Theatres, Jacksonville, have been announced by Harry Botwick, the circuit's general manager of confection sales. (See BETTER THEATERS for December, 1953.) Prizes went to managers for their "consistently high-level per capita sales of candy, popcorn and other concession items during the drive."

The winners included Lorraine Jackson and Lynn Goodyear of the Rialto, Orlando; O. G. Finley, Florida, Tampa; Walter Colby, Matanzas, St. Augustine; French Harvey, Howell, Palatka; Herbert Roller, Ritz, Sanford; Ezra Kimbrell, Springs, Sulphur Springs; Tom Waterfield, Seminole, Tampa; and the following Jacksonville managers: George Krevo, Palace; Lillian Parker, Brentwood; Robert Skaggs, Capitol; James Frazier, Edgewood; and John Thomas, Imperial.

In addition Mr. Colby and Mr. Finley won supplementary prizes for the "excellence of their merchandising programs throughout the drive," Mr. Botwick announced.

The campaign also included a weekly bonus plan during the eight weeks whereby each manager received a percentage of candy and popcorn profits whenever his sales exceeded those for the corresponding week of the previous year. Under this plan nearly every manager of the circuit collected a bonus for one or more weeks, and many came out on top every week, Mr. Botwick said.

called "low calorie" candies and pointed to the threat of a national excise tax on candy.

Recalled as high points of 1953 for the industry were the first increase in total candy sales since 1948; the upswing in merchandising and advertising activity at the consumer level; and the advance in candy imports, especially in the lower price categories.

New Milk Dispensers With Three Flavors

NEW MODELS of the "Dari Mart," an automatic coin dispenser of milk drinks equipped to serve three different flavors, have been marketed by Cedar Hill Farms, Inc., Cincinnati, Ohio.

To operate the machine the customer inserts a coin and presses a lever, which drops his selection out instantly. The units will dispense 1/2 pints, 1/3 quarts and pints in Pure Pak, Canco or Sealking containers. Capacity of the containers ranges from 120 to 156, depending on the model. Both flavors and the size of containers can be changed as desired.

Standing 64 inches high, the units are

34 $\frac{3}{4}$ inches wide and 28 $\frac{3}{4}$ inches deep. They are finished in a choice of colors and trimmed in stainless steel. There is space at the top of the machines for name displays.

The machine operates by "hydraulic" action, and this mechanism is completely enclosed to prevent tampering or damage



The "Dari-Mari" automatic milk dispenser.

to the cartons. The refrigeration is sealed, and defrosting is not required. An automatic "sold-out" switch returns the customer's coin if the rack is empty, and there is a separate coin control for each flavor, assuring continued operation even when one or two racks are sold out.

Popcorn Buyers Urged To Meet Contract Terms

FAILURE of some buyers of popcorn to fulfill their contracts with processing firms to purchase the raw product were denounced as harmful to the "popcorn economy" in a statement issued recently by J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, Canada, and president of the International Popcorn Association.

The buyers were urged by Mr. Fitzgibbons to meet the terms of their contracts in order to "re-establish confidence in the raw popcorn market and to assist corn processors who are legally bound to make prompt payment to farmers for acreage grown under firm contract." Some of the buyers are reported to be taking advantage of "attractive offers of bargain prices on present-day spot purchases," he said.

The International Association is "greatly disturbed over these reports," Mr. Fitzgibbons declared. "Certainly," he added, "there can be no more demoralizing effect than this on our great, fast-growing industry; and while it represents only a small

minority action, nonetheless it is harmful to our popcorn economy.

"A contract," he said, "obligates the popcorn processor to sell and deliver, and the buyer to receive and pay for, the contracted amount of popcorn. If either party breaches this agreement, without a legal basis, a court action may be instituted to prove, assess and collect damages.

"This is the legal aspect; however, of equal importance is the moral obligation. If a popcorn buyer is willing to insist on fulfillment of his contract with a processor when the market price rises above the contract price, as it did in the first half of 1953, then he should be equally willing to

pay the contract price even though the market price drops below the contract price, as is the case in the present market."

In conclusion Mr. Fitzgibbons pointed out that the Association, representing all segments of the popcorn and concessions industries, urges all popcorn buyers to fulfill their contracts.

1953 POPCORN PRODUCTION

Popcorn production during 1953 was approximately 276,825,056 pounds, according to a survey completed recently by the Popcorn Processors Association, Chicago. In addition the report showed that inven-

The house is packed for Nestlé's Bars!

**SENSATIONAL
NESTLÉ'S CRUNCH BAR**
The all-out favorite of the fans — that milk chocolate bar with the crunchy goodness.

NESTLÉ'S NEW COCONUT BAR
Another Nestlé winner — rich milk chocolate, with shredded coconut, for delicious delightful eating.

**PERENNIAL STARS —
NESTLÉ'S MILK AND ALMOND**
When your patrons think of fine chocolate, these two bars rate high.

NOW! NESTLÉ'S BARS ON "SPACE PATROL!"
Nestlé's Bars on net-work TV will reach your customers every single week. Coast-to-coast hookup on 53 stations!

Crunch, Milk and Almond available in 5¢ and 10¢ sizes. Coconut in 10¢ size only. All sizes packed 100 bars per case.

See your Nestlé Representative or write for more details to

THE NESTLÉ COMPANY, INC.

2 William St., White Plains, N. Y.

tories of the 1952 crop were nearly exhausted and that the end of two years of below normal production found the 1953 crop moving into market channels nearly three months ahead of schedule. This places a 15-month withdrawal on the 1953 crop, it was pointed out.

P. A. Templeton Joins Majestic Enterprises

P. A. TEMPLETON has acquired an interest in Majestic Enterprises, Ltd., Los Angeles, manufacturers and distributors of animated beverage dispensing equipment, and joined the organization as director of sales, according to an announcement by Arsene Perneti, general manager of Majestic.

Mr. Templeton has been active in the beverage industry for many years, most recently as manager of the fountain and dairy division of the Mission Dry Corporation, which position he left to associate himself with Majestic.

Majestic anticipates the biggest year in its history, Mr. Perneti said, and has established new production facilities to handle the increased volume indicated by current orders. It recently placed in production a new model, the "Auto-Electronic No. 1500," which is designed to pour automatically any desired size of drink and record each serving by count.

your
one
best buy
in
popcorn
seasoning
new
Seazo
coconut oil
butterlike flavor
and color
C. F. Simonin's Sons, Inc.
Philadelphia 34, Pa.



New Look for Snack Bar



RECENT remodeling of the Cinderella theatre on Detroit's east side by United Detroit Theatres included revamping of the refreshment stand as shown above in a general design adopted as standard in all the circuit's theatres. Prominently located in the lobby, the stand features a glass-enclosed candy case running the full length of the counter with shelves slanted downward.

Built into the stand at one end and in the center are two sections used for display matter. These are backed by Flexglass, which is also used at the left end of the case. Drinks are sold from an animated counter machine (orange) at the right end and a two-unit dispenser (for Coca-Cola and Vernor's ginger ale) next to the popcorn warmer in the center of the snack bar. An ice cream case is behind the counter. The back wall of the stand consists of a mirror divided into three sections and bounded on all four sides by a wooden frame in a scalloped design which protrudes slightly. Shelves placed across the mirrors on two levels are used for promotional displays.

The base of the stand itself is finished in white leather upholstery. The stand is lighted from above by pivot reflector spotlights in addition to lights inside the candy case.

THE COW TOWN

(Continued from page 15)

tables and benches have been placed for the convenience of patrons who wish to enjoy their food and drink out-of-doors. A fence has been erected on the right side to protect such diners from being stumbled upon by a careless patron bearing food back to his car.

BUILDING INTERIOR

The interior of the refreshment building is also decorated in ranch style. Signs made of natural wood and bearing the foods and drinks offered with their prices are strung across the counters. The service arrangement is cafeteria-style with patrons entering on either of two sides and paying for their purchases at a cash register in the center. The same merchandise is offered

at both counters with most of the equipment being duplicated at each. In both sections are a popcorn warmer, frankfurter grill, ice cream cabinet and drink dispensers. In the center area, placed so that they are easily accessible from both sides, are a popcorn popping machine, hamburger grill and an ice shaver for making Snow cones.

For further information on refreshment service at the Cow Town, see the story on page 39.

DR. PEPPER UPS OUTPUT

Increased production of the new single-drink cup vendor of the Dr. Pepper Company, Dallas, has been announced by W. W. Clements, vice-president and general sales manager. The demand for the vendor has surpassed expectations, he said.

TO OPERATE a drive-in year in and year out and not maintain a constant program of diversification is to invite stagnation. Not to examine one's plant and policy critically may mean the loss of hundreds of dollars over the period of a single season.

Many of us, and particularly those whose drive-ins are closed at this time, are pretty well along in our decisions pertaining to wide-screen, landscaping, staff reorganization, new advertising approaches, improved appearances of our buildings, etc. In any case, now is a good time in most situations to get the refreshment service all set for another year.

You know the items that are popular in your area, so it is not the intention of the writer to tell you what to serve. It is rather the purpose of this article to tell what we are doing for whatever ideas that may suggest for your operation.

If you were to compare the accompanying drawings with those which we presented in BETTER THEATRES for April 1951, April 1952, and October 1952, you would observe how, at the Garden Auto-Torium in Ledgewood, N. J., we too have made changes to expedite the sale of items most popular with the majority of our patrons. We have never felt ourselves "married" to a certain kind of installation; to the contrary, each year we observe operations for ways and means to serve our patrons more rapidly with the major items, some of them staples, others that are new and perhaps to be installed merely on an experimental basis.

The pizza (tomato) pie is still with us after three years; it still maintains its popularity in our area. As a comparable food item, chili con carne is popular in the South and West. Such variations are to be found over the counter. Popcorn, soft drinks, frankfurters, ice cream, etc., are staples on a national scale.

In any event, it behooves the management of any drive-in to make changes in their refreshment department from time to time, if for no other reason than to make the lighting or the colors more attractive, to create a sense of freshness and to cause approving comment.

The pros and cons of cafeteria versus individual station and general counter schemes of service have been aired in this publication on many occasions. Ours is basically a station system modified according to experience to fit our specific needs.

During my extended trip last fall I vis-

Keeping Drive-In Refreshment Service on the Move

Always on the lookout for new items and new ways to speed up service, the drive-in editor of Better Theatres here explains the latest changes in his snack stand operation.

By WILFRED P. SMITH

Owner and operator of the Garden Auto-Torium at Ledgewood, N. J.




WILFRED P. SMITH

ited about 80 different drive-ins in the South, Southwest and Midwest. Besides from the simple items we are all familiar with, I found chili con carne that popular in some places that upon returning to my own drive-in, I introduced this item. A special trailer was screened on this new specialty in an effort to develop interest; and the trailer was followed by an announcement over the P.A. Further, we offered a free bag of popcorn with each serving of chili con carne.

Nothing happened. We even went so far as to order additional warming units for attractive display of chili on the counter. Still no response. Now the same negative reaction could be got should one attempt to merchandise the tomato pie where the chili is in demand. However, this need not hold true in every situation, and one will never know the response to a specialty item unless it is tried right in one's own drive-in.

It seemed I was stuck with special warming equipment. Then I recalled the success of the Bar-B-Q hamburger at Rube Shor's drive-in at Cincinnati. We soon were selling grilled hamburgers like hot cakes. The item became so popular that we had to screen a special announcement that our facilities would not permit serving

Bar-B-Q hamburgers during intermission! The reason was that to grill the hamburger took valuable time that interfered with frankfurter sale, and the potential frankfurter volume was greater.

But now we have the answer for handling both items at any time. During the weeks prior to closing our 1953 operation we more than tripled our sales on hamburgers, without hindering the constant sale of frankfurters. It was done in this manner:

We purchased an additional grill, 4 feet by 18 inches, and placed it in the stock room. Here each night we prepare a minimum of 50 hamburgers on the grill, sometimes more according to anticipated attendance at the next evening's shows. After grilling, we place the cooked meat in a deep (5"x18"x12") stainless steel pan and cover it with barbecue sauce (purchased from the John Sexton Company of New York). Then the pan is placed on the refrigerator (not at freezing temperature) to allow the sauce to penetrate the meat.

Upon arrival the next evening, the refreshment counter attendants transfer the contents (sauce and all) of the pan to the individual warmers (previously intended for chili) behind the front counter. In fifteen minutes they are ready for serving simply by picking each one up with a tong and placing the sauce that adheres to the meat in a flat warm bun.

We have maintained the price of 25c

Modified Station System of the Garden Auto-Torium Drive-In, Ledgewood, N. J.

FIGURE 1: Service Area—

- 1—Drop counter for passageway out to front of counter to refill condiment table of sugar, spoons, catsup, mustard.
 - 2—Large barrel for dispensing Coca-Cola and root beer (cold cups alongside barrel).
 - 3—Doorway (3 feet) from stock and warm room to back of refreshment.
 - 4—CO2 fire extinguisher.
 - 5—Dripolator (48-cup capacity) on top of back bar counter.
 - 6—Cream dispenser (2 qts.).
 - 7—6-ounce and 12-ounce hot cups on shelf directly below dripolator.
 - 8—Auxiliary stock supply of mustard, catsup, sugar and spoons (on bottom shelf below hot cup supplies).
 - 9—Top back bar counter display of popcorn, potato chips, pretzels, candy and cigarettes.
 - 10—Supply of carry out trays.
 - 11—Auxiliary supply of popcorn, potato chips, pretzels and candy.
 - 12—Large barrel for dispensing root beer and Coca-Cola.
 - 13—Sliding panel and shelf in partition to serve pizza pies and supplies to counter.
 - 14—Below partition shelf is supply of large and small cold cups for barrel dispensing root beer and Coca-Cola.
 - 15—Ceiling exhaust fan.
 - 16—Same as 5.
 - 17—Same as 6.
 - 18—Same as 7.
 - 19—Auxiliary supply of soft drink syrups.
 - 20—Same as 9.
 - 21—Same as 10.
 - 22—Same as 11.
 - 23—Same as 13.
 - 24—Beneath 23 is auxiliary supply of rolls.
 - 25—Same as 20 and 9.
 - 26—Same as 21 and 10.
 - 27—Same as 22 and 11.
 - 28—Same as 16 and 5.
 - 29—Same as 17 and 6.
 - 30—Same as 18 and 7.
 - 31—Same as 19.
 - 32—Same as 12 and 2.
 - 33—Beneath barrel #32 ice cream freezer for storage of ice cream products and cups.
 - 34—Same as 14.
 - 35—Auxiliary supply of paper napkins.
 - 36, 37, 38—Dispensers on top of counter in full display for merchandising orange drink.
 - 39, 40, 41—Grills for frankfurters.
 - 42, 43, 44—Roll warmers.
 - 45, 46, 47—Warmers for barbeque hamburgers.
 - 48, 49, 50—Warmers for hot sausage.
 - 51, 52—Ice cream freezers for pops and cups. Placed conveniently between the equipment of items 39 through 52, are paper plates, 6- and 9-inch sizes, for carrying away franks, hamburgers and sausage sandwiches.
- Menu and prices are placed conspicuously on back wall over items 9, 20 and 25. Napkin dispensers are placed on top of counter.

FIGURE 2: Stock and Work Room—

- 1—Large ice box with reserve of chopped and solid ice for soft drinks (closely accessible for out front).
- 2—Large reserve deep freeze for ice cream.
- 3—Employees' uniform locker and linen supply.
- 4—Exit door (3 feet) from stockroom.
- 5—Metal utility closet for mop, broom and cleaning detergents.
- 6—Large refrigerator for frankfurters, hamburgers, sausage, candy and milk products.
- 7—Large auxiliary deep freezer for meats, rolls,

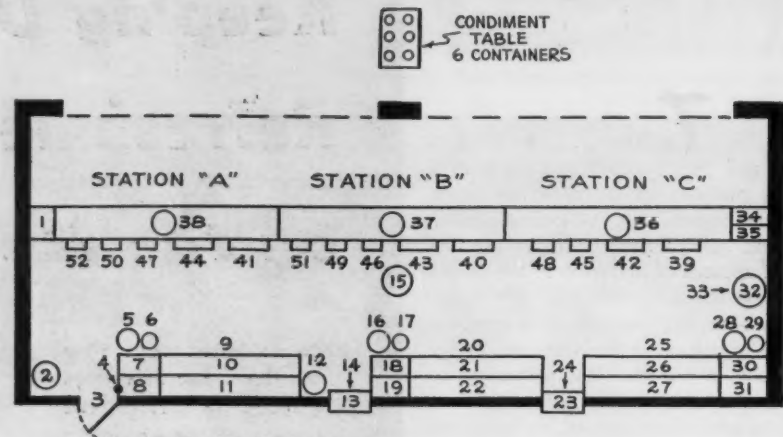


FIGURE 1: Service area and equipment (see adjoining identifications).

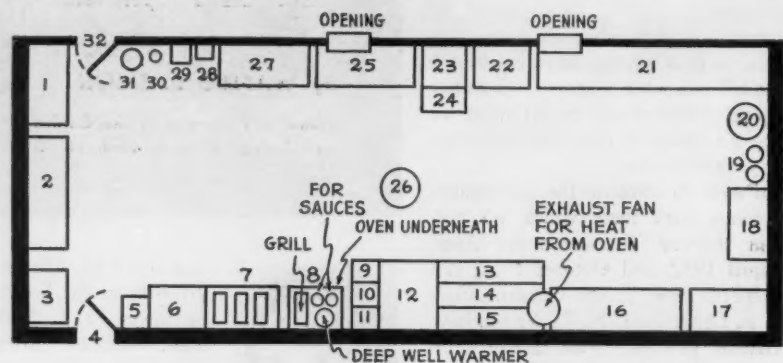


FIGURE 2: Stock and work room (see adjoining identifications).

- 8—Large electric (call purpose) stove used for advance preparation pizza sauce, sausage sauce, barbeque sauce, and auxiliary grill for hamburgers.
- 9—Storage of coffee and hot chocolate.
- 10—Storage of coats, aprons and linen towels.
- 11—Storage of sugar, salt and small items.
- 12—Storage of soft drink syrups.
- 13—Storage of pizza pie crusts and sauce.
- 14—Storage of popcorn.
- 15—Storage of potato chips and pretzels.
- 16—Work table for preparing pizza pies in advance (beneath the top of this table are 12 wide trays that slide in and out). As each pie is prepared in advance, actually being put in the oven for baking, the product is held in readiness on these trays.
- 17—Large refrigerator for storage or prepared sauces, cheese for pizza pies, and crusts for immediate use.
- 18—Pizza pie oven (also used during slow periods for baking sausage in preparation for next night's business).
- 19—Gas tanks for carbonated water for barrel dispensing units.
- 20—Motor compressor for carbonated water.
- 21—Large utility table for cutting pizza pie into

- portions and made ready for serving to attendant through opening in partition (paper plates are in readiness on shelf below top of table).
- 22—Auxiliary refrigerator for hamburgers and sausage which are prepared in work room prior to their being transformed to warmers.
- 23—Coffee urn (6 gallons). Reserve supply kept in readiness to refill dripolators out front.
- 24—Utility utensils and coffee and chocolate.
- 25—Spare grill that is pressed into service when the demand is greater than can be handled efficiently by equipment placed beneath counter out front. (Note opening in partition for rapid service to counter.)
- 26—Ceiling exhaust fan.
- 27—Large utility work table for cleaning utensils at end of each night's activities. (Detergents are placed on shelf over table—underneath wall shelf on hooks for hanging small utensils.)
- 28—Switchboard for power and lights.
- 29—Deep sink with hot and cold running water.
- 30—Air-tight grease trap.
- 31—Hot water heater (electric).
- 32—Passage door from work, stockroom to back of refreshment counter.

each because the item is now on an "assembly line" and volume basis. Special trailers and microphone announcements have received positive reaction and the income from this new type of Bar-B-Q hamburgers

helped to extend our season until the big snow of January 10th. At Ledgewood we now have six warmers to accommodate our patrons who want Bar-B-Q hamburgers, when we reopen in the spring.

The revised refreshment service installation with which we shall begin the 1954 season is "mapped" in adjoining columns, with the various service facilities numbered and explained in accompanying notes.

Candylines

... about lines of noteworthy candy bars and pack specialties for theatre sales.

Chunky's "Sweet 'n Low"

A NEW candy bar designed to appeal to calorie-conscious folk who have scratched candy from their diets because of worries about their weight has been placed on the market by the Devan Candy Division of the Chunky Chocolate Corporation, Brooklyn, N. Y. Consisting of chocolate, the new bar is appropriately called "Sweet 'n Low."

In explaining how the bar came to be developed, Jeff Jaffe, president of Chunky, points out that the candy industry has been one of the chief victims of the present emphasis on low-calorie, non-fattening foods. "Candy," he said, "is a nutritious, energy-giving food containing a lot of calories. In 'Sweet 'n Low' we have found



The new low-calorie chocolate bar, "Sweet 'n Low," as introduced by Jeff Jaffe, president of the Chunky Chocolate Corporation, Brooklyn, and "Miss Sweet 'n Low."

a way to reduce the calorie content by substituting non-caloric substances for the usual high-calorie sweetening agents. Each bar gives the consumer the taste satisfaction of having eaten a regular candy bar and at the same time it is actually less fattening."

The candy was developed after long experimentation, Mr. Jaffe said, with chemists of an independent food research organization mixing batch after batch of chocolate combined with varying degrees of substitute sweeteners. After several failures, he said, the right mixture was finally hit upon. The name "Sweet 'n Low" was selected for reasons of "good eating and low-calorie content."

BETTER THEATRES SECTION

A NATURAL for Movie Theatres!



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Columbus Drive-In Theatre, Columbus, Ind.	Hilltop Drive-In Theatre, Escanaba, Mich.
Rialto Theatre, Tulsa, Okla.	Dells Theatre, Wisconsin Dells, Wisconsin
Mission Theatre, Dalhart, Texas	Canal Drive-In Theatre, Tucumcari, N. M.
Starlight Drive-In Theatre, Parkersburg, W. Va.	Hollywood Theatre, Leavenworth, Kansas
Renfro Drive-In Theatre, Vancouver, Wash.	Odin Drive-In Theatre, Greensburg, Pa.
Alamo Theatre, Indianapolis, Ind.	Pekin Theatre, Montgomery, Alabama
Two-Lite Drive-In Theatre, Ontario, Oregon	61 Drive-In Theatre, Delmar, Iowa
Roosevelt Theatre, St. Louis, Mo.	Civic Center Theatre, Great Falls, Montana
Orchards Drive-In Theatre, Lewiston, Idaho	Wabash Drive-In Theatre, Wabash, Ind.
Granada Theatre, Monte Vista, Colorado	Mesa Drive-In Theatre, Yuma, Arizona
Don Drive-In Theatre, Bessier City, La.	Columbia Theatre, Dayton, Ohio
Park Theatre, Benton Park, Illinois	Holdridge Drive-In Theatre, Holdridge, Nebraska
Rio Drive-In Theatre, Thermopolis, Wyoming	Studio Theatre, Sacramento, Calif.
Twin Palms Drive-In Theatre, Corpus Christi, Tex.	Motor Vu Theatre, Bellingham, Wash.
Orpheum Theatre, St. Joseph, Mo.	Yandell Theatre, El Paso, Texas

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SKY-VUE DRIVE-IN THEATRE, East Edmonton, Alberta, Canada, writes in: "We have been using one of your Model A Roll-A-Grills, 110 AC, since we started operations . . . and like it very much, so much so, in fact, that we would like you to send us another machine of the same type."

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1954 BETTER THEATRES' VENDING SURVEY

Questionnaires designed to develop information on refreshment merchandising of interest to operators of both indoor and drive-in theatres of all sizes and all locations have been mailed to exhibitors throughout the country. Analysis of the results will be published according to custom in the 1954 Guide Edition to appear in March.

Drive-In Stand and Food Arrangements

CONTINUED FROM PAGE 28

is owned and operated by the Winoka Corporation, Richard E. Wiles, Jr., and Brooks C. Noah. The manager of the theatre is H. H. (Hank) Wigman, who became associated with the project early and took part in the actual construction.

The refreshment section is part of the drive-in's main building, which also houses the projection booth and rest rooms. The cafeteria is on the west end of this building and is constructed of glass for the most part, one advantage of which is that patrons can watch the picture while eating. (See photographs.) The entire building is surrounded by a wide cement walk, and it is connected to the playground area in front of the screen by a 500-foot paved sidewalk. The building is completely air-conditioned.

There are two entrances into the cafeteria, one each on opposite sides of the building, north and south. Both are at the end adjoining the kitchen. There are also two exits, one on each side. These doors are equipped with a mat which controls their opening electrically, making it easy for a patron loaded down with a food tray to get outside. The doors are also controlled so they will not open if anyone (especially a small child) should be standing on the mat outside.

The two sections of the cafeteria have identical merchandise and the same equipment. As the patron enters the aisle, he secures a cardboard tray from a rack. These trays have openings for cups and are recessed with "ribs" to keep the food from slipping. Merchandise offered includes

popcorn, frankfurters, barbecued beef sandwiches, hot chili in cones, ice cream varieties, malted milks (hot or cold), snow cones, soft drinks, and hot coffee.

Candy, chewing gum and cigars are also available at counters next to the cashiers. The two lines merge into a counter for condiments running the entire length of the west end of the building.

Food equipment at each line consists of a covered bin for popcorn; a heated tray for frankfurters; a barbecue-beef sandwich pan; a rack for the chili cones; an orange-ade dispenser; a four-flavor drink dispenser; a refrigerated container for ice cream; and a coffee urn. Other equipment is placed behind the counter and includes an ice shaver for the snow cones; containers of flaky ice for customers desiring it in their drinks; malted milk equipment; and, as a special convenience to patrons with babies, a heater with which to warm milk bottles.

LOCATING HOT FOODS

Hot foods have been placed at the beginning of the line on each side so that they are nearest the kitchen, making it convenient for patrons to replenish the pans and racks as needed. While the hot food service racks are set close together on the counter, the other units are put farther apart to provide space for the filled drink cups. The latter are replaced from the drink dispenser by attendants as required.

Hot coffee is poured from an urn over a heater, and is replenished from a coffee-

maker in the kitchen as necessary. Patrons help themselves to coffee at the Heart, with cups being in a recessed space in the counter. Cream and sugar are at the condiment shelf.

In the kitchen the equipment includes grills, a coffee maker, ice cube machines and a corn popper. There are also many bins and cupboards in which are stored racks and merchandise for replacement at the counter in the course of the evening. In addition the kitchen has large refrigerators for fresh foods and a deep-freeze box for storing meats.

Early in the first year's operation it became apparent that the storage facilities would not be adequate for all reserve supplies. So a cottage-like building was erected on the grounds for additional non-perishable stock.

When the cafeteria was constructed, the management considered the possibility of erecting two additional counters at a later date. In anticipation of this a wide area was left between the guide rails and the outer walls and the necessary extra pipes were laid. The new counters will substantially double the capacity of the refreshment stand and thus increase service. It is anticipated this will be done next year.

The Bluemound Drive-In

Also in the interest of faster and more efficient service, a number of changes were made recently at the refreshment stand at the Bluemound drive-in in Milwaukee, which was one of the first drive-ins in the country when it opened back in 1939. For many years the drive-in was managed by Robert Gross, who is now district manager for the Smith Management Company, owners of the Bluemound. Replacing him at the latter was Dick Grede, under whose direction extensive alterations were made at the theatre's second refreshment building, originally built about three years ago. Changes are also planned at a later date for the first refreshment building, which also houses the projection booth.

Under the new arrangement refreshment operation at the Bluemound cafeteria is now completely self-service. The new equipment installed has enabled the drive-in to take care of more patrons in a shorter period of time and has also eliminated confusion and overcrowding at the counter, according to Mrs. Gertrude Kickbusch, manager of refreshment service. She has also found it to be a great time-saver for the clerks.

Patrons enter the refreshment building



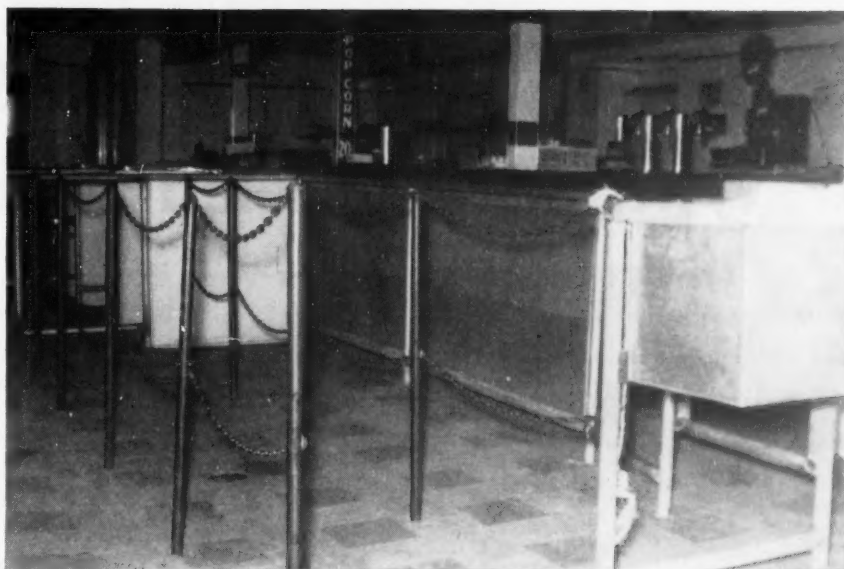
The cafeteria at the Heart drive-in, Kansas City, Mo., is at the west end of the main building (above) which also houses the projection booth. Entrance is made to the cafeteria through the doors at the far left and also from the other side of the building. One of the exit doors is shown on the right; its opening and closing is controlled by an electric mat so that patrons loaded down with a food tray can easily get out. The cafeteria section is almost wholly enclosed in glass and patrons can watch the film from inside while enjoying their food. (For details of the equipment layout see text.)

from either of two sides with the food set-up duplicated at each. When the season is at its peak, iron posts are set into the floor and chains put up, making an extra aisle for each side. This arrangement permits longer lines in an orderly fashion inside the building so that customers don't have to wait outside.

Upon arriving at the service lane, patrons pick up cardboard trays, purchased by the theatre from the Dore Popcorn Company, Chicago. The first of the foods available is ice cream, which sets in a double-unit freezer with large storage space. Next in line is a "Perlick" soft drink dispenser (made by the Perlick Brass Company, Milwaukee). These units dispense two carbonated and one non-carbonated flavors. There is one attendant at each machine; she pours out about 20 drinks ahead of time and replaces them as necessary.

These new drink units have sped up beverage service considerably, according to Mrs. Kickbusch. She points out that with the prior machines it was necessary to prepare about 100 drinks just before intermission; while the operators can now keep up with the demand by making as few as 20 in advance.

Next in line at the counter are trays containing Crackerjack, candy and peanuts. From five to ten minutes before the intermission an attendant fills these six trays, three at each counter. In the middle of the counter are trays for frankfurters and hamburgers, which are prepared beforehand and kept warm by means of radiant heat rays of stainless steel. Two of these units, one 37 inches long and the other 24, are placed side by side about 12 inches above the trays. An extra attendant is on hand



During peak periods at the Bluemound drive-in, Milwaukee (above), extra aisles to allow more patrons inside the building are achieved by placing iron posts with chains into the floor at each of the two service sections. Shown at right is the rack for cardboard trays while the cashier's stand is visible at the left.

to replenish these meat trays as required from behind the counter.

Last on the counter are two deep bins, one for buttered popcorn and the other for plain corn, both boxed. Additional supplies of popcorn are stored in a glass-enclosed shelf in back of the counter. Radiant heat rays are also over the bins to keep the popcorn warm.

In the center of the counter where the two sides meet is a "Buttermat" dispenser. Patrons then approach the cashier's stand, where two attendants collect for the merchandise, one on each side.

Equipment behind the counter includes two new "Toastmaster" stainless steel bun

warmers with four drawers for storing hamburgers and frankfurters as they are prepared. To serve hot coffee a 48-cup drip urn was used last season, but a new 20-gallon unit is on order for next year.

The Bluemound's other refreshment stand is to be remodeled in similar fashion. Since its original construction, it has undergone a number of alterations designed to achieve improved service.

ESTIMATING FOOD NEEDS

Another advocate of cafeteria-style service for drive-ins is Beverly Miller, manager of the Cow Town drive-in at St. Joseph, Mo., which is described and pictured on page 14, including the refreshment layout.

In Mr. Miller's opinion the cafeteria makes possible faster service and ensures taking care of patrons "in the order in which they arrive and are entitled to be served." He also finds that it "eliminates the jostling and spilling which result from patrons jamming around a catch-as-catch-can counter."

On the subject of estimating how much food to prepare in advance each evening, Mr. Miller suggests that an estimate be made on what can be done over a given period with this figure to be decreased or increased as the crowds vary. He also has found that a longer intermission period helps in estimating needs, and this is achieved at the Cow Town by splitting the trailers and running them both before and after the intermission period. "That way," he points out, "we are able to stretch a 10-minute intermission to about 25 minutes without making it too obvious to the customer."



Close-up of the west end of the cafeteria at the Heart drive-in showing the patio (right) where patrons may eat if they wish. (See photo on opposite page.)

Doubling Refreshment Sales With a Remodeled Snack Bar

With the installation of an enlarged and streamlined refreshment stand at the Evergreen Theatre Corporation's Neptune in Seattle, gross sales were soon doubled, some weeks climbing to as much as 50% of the box-office take! Here's the "before-after" story.

IT'S NOT often that a theatre doubles the gross sales of its refreshment merchandise by remodeling its snack stand, and it's probably even more rare for it to show between 33% and 50% of the box-office receipts in refreshment sales. However, that is what happened at the Neptune theatre in Seattle, an operation of the Evergreen Theatre Corporation, when shrewd display and promotional practices were combined with the selling points of a new and attractive snack bar.

Before the new stand was built, the Neptune, a third-run, 968-house, had one of the lowest refreshment gross records of any of the circuit's theatres. The foyer of the Neptune is small, with a curving ramp leading up to the mezzanine and an inclining ramp leading down into the entrances on the main floor. The original bar was a tiny, six-foot, half-oval cramped into one corner of the foyer. When receipts at this bar continued to drop, Evergreen officials and Neptune manager Joe Furfaro went into a huddle and decided to do something about it. Their "success story" ended with a new stand that now averages a weekly gross making it one of the leaders in its theatre class on the Pacific coast.

A DESIGN OF TIERS

The theatre architect who designed the new bar was faced with the problem of constructing an eye-appealing stand on the inclining ramp along the wall of the ascending ramp. Disregarding conventional snack bars, the designer planned a series of streamlined tiers—each tier featuring a different kind of merchandise. Then he went a step further and extended the bar beyond the ramp almost to the main entrance doors. Patrons entering the thea-

tre must walk along the entire length of this 25-foot bar to reach the main auditorium. As they walk down the incline, each new refreshment item is brought strikingly to their attention.

The front counter is built in a series of four tiers. The first tier nearest the main entrance is a glass-enclosed candy display case bordered with etched aluminum and concealed lighting. The case has glass shelves and is lined with gleaming chromium plate. The next tier down the ramp is a popcorn display, again bordered with aluminum and concealed lighting. The third tier holds the self-service ice cream freezer. Fronting this tier is a panel of etched aluminum. The fourth and last tier has a glass-enclosed beverage display case with drink dispensers on the counter.

The back bar along the wall of the ascending ramp is lined with red leatherette and pleated with brass buttons studded with rhinestones. Extending out from this background is a candy case of blond wood, four feet high and seven feet long. When the bar is closed, a disappearing, slatted door covers the candy case. The entire stand is lighted with eight spotlights from the ceiling.

Most of the equipment used at the bar

is standard throughout the Evergreen circuit. The popcorn tier has an elevator-type, electric warming unit made by West Coast Sheet Metal Works of Los Angeles. The hot butter dispenser which sits on the counter is a "Butter-Churn," another West Coast Sheet Metal unit. The candy case tier at the end of the counter is refrigerated.

Of the items sold at the Neptune stand the most popular is buttered popcorn (25c), followed by plain popcorn (15c). Candy is next with soft drinks and ice cream following in that order. Three varieties of ice cream are sold—chocolate bon bons, orange sherbert bon bons, and sundae cups.

DISPLAYING THE CANDY

In selling candy the Evergreen circuit has found that the best way is to display it in huge quantities—in a glass-enclosed case rather than open on the counter. Mr. Furfaro reports his experience has shown that counter displays "clutter the bar and sometimes offer a temptation to children." The mass displays include 14 kinds of 6c candy, 34 types of 12c candy, 20 kinds of chewing gum and Life Savers and 9 assorted candies from 30c up. These dis-



plays are re-arranged every week — on Mondays when possible.

To promote soft drinks the Neptune features a sign placed on the counter. On top of the back candy case is a popcorn display piece.

Except for intermission film trailers, other types of promotion are not used

one particular product rather than all the merchandise," he points out, "and the gimmicks are not practical in the limited display space allotted to most bars."

Seven different animated cartoon trailers are used at intermission periods on successive weeks at the Neptune. Trailers were used to help promote ice cream and orange

One girl is on duty at all times behind the bar. Other employees help out when needed. The concession girl is responsible for the cleanliness and some of the maintenance of the equipment. She works with a check-off list which tells her when to defrost storage units, when to clean popcorn panels, vacuum condensers, oil fans,

The Neptune's tiny and crowded original snack stand (on facing page) has given way to the modern and enlarged unit at right. Formerly cramped into one corner of the foyer, the stand now extends almost to the main entrance doors. Patrons must walk the entire length of the new 25-foot bar to reach the main auditorium. The new stand is designed in a series of tiers, each featuring a different kind of merchandise. The first tier nearest the main entrance is a glass-enclosed candy case bordered with etched aluminum and concealed lighting. The case has glass shelves and is lined with gleaming chromium plate. The second tier is a popcorn display, also bordered with aluminum and concealed lighting. The third tier holds the self-service ice cream freezer. The last tier has a glass-enclosed beverage display with drink dispensers on the counter. The back bar is lined with red leatherette and pleated with brass buttons studded with rhinestones. Extending out is a candy case of blond wood.



extensively. Mr. Furfaro believes there are too many promotional gimmicks from candy manufacturers on the market now. "Most of this material is designed to plug

sherbert bon bons when they were first introduced at the stand, and their subsequent popularity with patrons is attributed primarily to this technique.

etc. This maintenance is a continual, revolving process. Mr. Furfaro orders the merchandise, and the girl keeps the counters stocked from the storage room.

Film and Holiday Tie-In

At the Snack Stand

Seasonal holidays and coming film attractions may not always coincide so naturally and conveniently as Hallowe'en and Paramount's "War of the Worlds" but when that happened at the United Artists theatre in San Jose, Calif., manager Bob Helm took advantage of the occasion to decorate his refreshment stand as shown at right. The 24-sheet for the picture on the back wall and figures of witches, black cats and pumpkins placed around the stand add up to a "scarey" effect. Staff member Marilyn Stowell stands behind the counter.



Christmas Spirit for the Snack Bar

Decorating the refreshment stand at holiday periods throughout the year has been cited time and again by experienced theater operators as an excellent means of boosting sales. Probably no other occasion lends itself so well to this special merchandising effort as Christmas. Pictured here are examples of how three managers gave their snack bars a festive air at Yuletide just past.

To provide an appropriate air of gaiety for the stand at the Capitol theatre in Brantford, Ontario, manager Bill Burke had it decorated as shown at right. Patrons were particularly attracted, he reports, by the flashing light effects arranged for the red noses on the reindeer and Santa's eyes above the stand. In addition a revolving turntable with the words "Season's Greetings" drew attention.



At Loew's Ohio in Columbus, refreshment manager Lucille Wheeler (shown behind the stand at left) worked out a display using tinsel, trees, an "icicle" border, and candy canes. In addition the back bar wall was recovered with "brick" and two large Santa Claus heads with concealed lighting operated on a flasher. It is a fixed policy at the Ohio to decorate the stand at such special occasions throughout the year, and theatre manager Walter Kessler works closely with Miss Wheeler in planning the various displays for this purpose.

Decorations at Loew's theatre, Rochester, N. Y., arranged by manager Lester Pollock, included motor-driven, gold-starred and tinselled snowballs and smaller tinselled stars hanging overhead (below, right). The background is decorated with large colored bulbs and plastic-foam snowmen, with metal wire stockings holding an assortment of giant Christmas candies. Red strings of beads highlight the background. In addition a large Christmas tree was placed in the lobby (below, left) and small ones on top of the popcorn-candy machine.



On the House

★ editorial reports and comment on events, trends, people and opinion

A Brighter Picture for the Drive-In

PURSUIT OF a screen surface material to bring the benefits of the new technical movement to the drive-in field has promised some sort of solution soon to the projection problems peculiar to outdoor exhibition of such huge scale. Now one of these efforts, that directed by a prominent operator of drive-ins, has placed an all-purpose material for drive-ins on the market.

The product of the Open-Air Development Corporation of America in Boston, which is headed by Phil Smith, who has drive-in operations in the Midwest as well as New England, the screen was recently demonstrated at the Natick, Mass., drive-in, where its reflectance was directly compared with that of the theatre's regular screen with most favorable reaction.

The name at least tentatively chosen for the new Smith screen, "Twi-Nite," represents a phase of the development which is very significant apart from its association with the new techniques. But with specific respect to this latter application, it shares the news about drive-in screens with a screen being developed by the Motion Picture Research Council in Hollywood. The screen pictured on this page is one installed in California as a test of this latter development. Its essential characteristics are described on page 22. We are also advised that Poblocki & Sons of Milwaukee, are approaching completion of work on their "Permalum" all-purpose screen.

ADVANCES SHOW TIME

In a statement following the Natick demonstration, Richard A. Smith, vice-president of the Smith Management Company, stressed the significance of the name "Twi-Nite." Referring to the impact of 3D and wide-screen on indoor operation, Mr. Smith said while the new screen "provides great reflectivity and perfect

polarization so that wide-screen and 3D pictures may be presented satisfactorily," the development was really motivated by "other shortcomings in drive-in theatre presentation."

"Drive-ins," he continued, "have always presented a more washed out, faded picture than the best indoor theatres. As a result, colors have never been true, many scenes have been dark, and over the years a great number of people have felt that you couldn't really see all the action in many pictures in a drive-in theatre. For example, 20th Century-Fox's film 'Titanic' was one of the best drive-in grossers of the 1953 season, but the great disaster scene was filmed in near darkness and fog. As a result, much of the drive-in audience could hardly tell what was happening.

Screen developed by the Motion Picture Research Council shown (below) during construction at the La Mirada drive-in near Norwalk, Calif. Installed here for tests, it is now in final stages of development (see page 22).

"Another long-term difficulty in drive-ins has been the necessity of waiting for complete darkness before the show could start. In some areas the show couldn't start until 10 o'clock during parts of June and July. Since it is the family trade that makes up the bulk of the drive-in audience, there is no telling as yet just how much gross results have been diminished by this factor."

Earlier performance schedules are thus a possibility of greater screen reflectance that is given a vital place in its application along with that of the new types of film product. This feature was stressed also by Edward Redstone, vice-president of Redstone Drive-In Theatres, after the Natick demonstration. He said:

"This 'Twi-Nite' drive-in screen could be the first major technical development for drive-ins since the introduction of the in-car speaker. It could revolutionize big-city drive-in operation."

Another operator of outdoor theatres,



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Phil Berler of the E. M. Loew organization, similarly emphasized this aspect of the development. "The definition that we saw demonstrated on the Natick screen," he said, "was so clear that there is a vast difference between the old type screen and this new 'Two-Nite' screen. With it we can start our shows up to two hours earlier and thus can give two full shows each evening."

In the Natick demonstration, both black-and-white and color reels of different subjects were projected on a panel of the new screen erected in front of the screen tower, leaving a section of the regular screen exposed for projection of the same material at the same time. The demonstration started at 4:35 p.m., or just before the start of twilight at this time of year.

All Sizes of Houses Going Stereophonic

WITH MORE than 1400 installations of American equipment for stereophonic sound reproduction already made or underway at the middle of last month, most of them by far domestic, exhibition in the United States appears to be carrying out at a good pace its part of the industry's retooling job for thorough modernization of the motion picture as a great medium of entertainment.

A total of 1400 was indicated by reports from Altec Service Corporation, National Theatre Supply, RCA and Motograph, and would of course be considerably larger if figures on installations by the other sources of stereophonic equipment had been available. Furthermore, Altec recently reported that it is receiving orders at the rate of 60 a week, and is making installations at the weekly rates of 50.

Significant in all of these reports is the number of really small theatres which are getting stereophonic equipment. One notes seating capacities as small as 400 in towns of only 4000 or so, and a much larger number of houses with 500 to 600 seats, some in towns as small as two or three thousand. The Colonial in Canaan, Conn., for example, has 496 seats, the town a population of 1189 souls at last official count.

The more urgent need of three screen speaker systems for wide-screen pictures in the largest theatres, which might call for a screen 60 to 70 feet wide, has tended to dominate thinking about stereophonic sound in these early days of this new technique, with the natural preference to spend

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HEAVY-DUTY SELENIUM PLATE RECTIFIERS

for

CONTINUOUS OPERATION

Designed Especially for

CINEMASCOPE
3-D
WIDE SCREEN
AND DRIVE-IN
Presentation

★ 105-135 Ampere High Power Rectifier for use with 11mm regular carbons or 10mm "Mitex" carbons.

★ 90-105 Ampere for use with 10mm carbons.

★ 75-90 Ampere for use with 9mm carbons.

All three models may be used with angular or coaxial trim lamps.



★ Strong manufactures tube-type rectifiers for every type of lamp; 4-tube and 6-tube; single and three phase models, for rotating feed angular trim high intensity, copper coated coaxial high intensity, 1-KW. high intensity, and low intensity lamps.

★ Transformer taps provide adjustment to compensate for supply voltage variations through a range of 10% above or 10% below the rated A.C. input voltage throughout the output rating range.

★ All Strong rectifiers have been especially designed, manufactured and tested in one plant, together with and for use with motion picture projection arc lamps. This is highly important, since efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

★ All Strong rectifiers assure smooth output current, long life, low operating temperature, and flexibility in control.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
THE STRONG ELECTRIC CORP.
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Please send free literature on Strong Rectifiers

Name _____
Theatre _____
Street _____
City & State _____
Name of Supplier _____

English Translation

"At the GAUMONT PALACE of Paris, the largest Theatre in Europe.

The Largest screen in the world.

75 ft. x 44 ft., 4 inches

The Height of a 4-story building

75 ft. wide."

THIS IS THE LARGEST SCREEN IN THE WORLD

...A RAYTONE ALL-PURPOSE STEREO SCREEN!

Supplied Through Westrex Corp.

no more money than necessary encouraging an opinion that two more channels are essentially superfluous in smaller theatres. The truth of the matter is not to be quite so neatly wrapped up.

Actually, the need for stereophonic sound in almost any theatre, excepting only the relatively few huge ones, depends fundamentally on how film production utilizes the expanded performance area. This is true of the more obvious phases of "directionalism"—that is, sound source localization in its pictorial source across the screen—as well as of localization at distances (depth perception) and the overall effect of multiple-point reproduction on realistic hearing. The business can blow up the image and let its "wide-screen" technique be just that, or it can make full use of it to attain heightened realism as well as sheer physical impact by including sound as one of its instruments.

VISUAL LOCALIZATION

With a picture widened sufficiently to have the desired "presence" and to provide detail of critical dramatic material without reducing environment to the vanishing point, the "stagecraft" of screen story telling would have to fit itself consistently to a need for positive visual identification of the dramatic source of the sound.

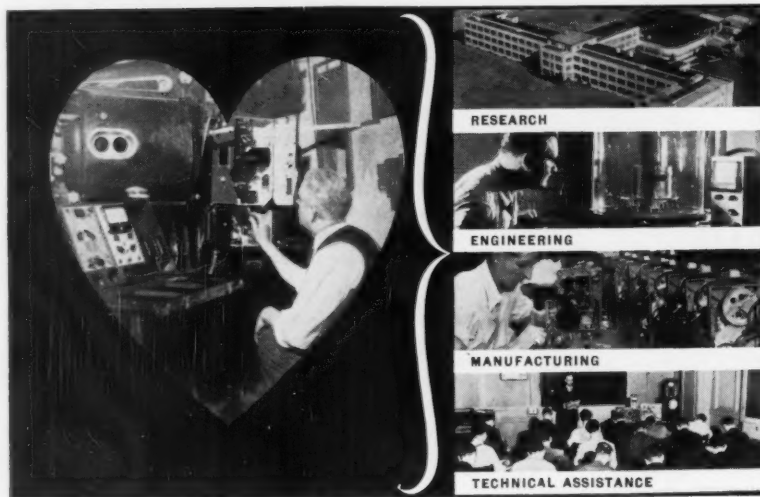
That could be done, of course; the motion picture, like any other art form, has to employ tricks of one kind or another, and Heaven knows that the public got used to screen stories being told in a "grammar" consisting principally in a series of "close-ups" very much like a gallery of dramatic school poses. To retain essentially that language, visual "correction" of the sound source is sufficiently assured to dispense with multiple-channel sound. But then why double the width of the picture?

The trouble with technical progress is that it costs money. That does not seem to bother most industries; indeed, some of them, like the automobile business, are retooling for improvements a good deal of the time. The motion picture industry hasn't retooled since around 1930. And it didn't want to then.

INTERIM GIMMICKERY

It isn't expected that the changeover to the production and presentation of a film of greater scope will be completed in a matter of months, but it should be definitely in prospect so that the business may have a definite objective to guide its planning. One year of wild confusion ought to be plenty.

At this moment we have certain productions with sound on four magnetic tracks, others with the single optical track. And
(Continued on page 50)



Finest Theatre Service—Anywhere

BACK of every RCA Theatre Service engineer are all the resources and facilities of the Radio Corporation of America. No technical problem in theatre sound or projection is too difficult for RCA

Service engineers to tackle and solve... for You!

For over 25 years, RCA Theatre Service has been consistently of the highest quality... thoroughly dependable... and friendly.



RCA Service Company, Inc.

A Radio Corporation of America Subsidiary
Camden, N. J.

**Today's
theatre-goer expects
LIVING ROOM
COMFORT**



**Heywood-Wakefield's famous
TC 706 AIRFLO is as comfortable
as the average patron's own
easy chair at home.**

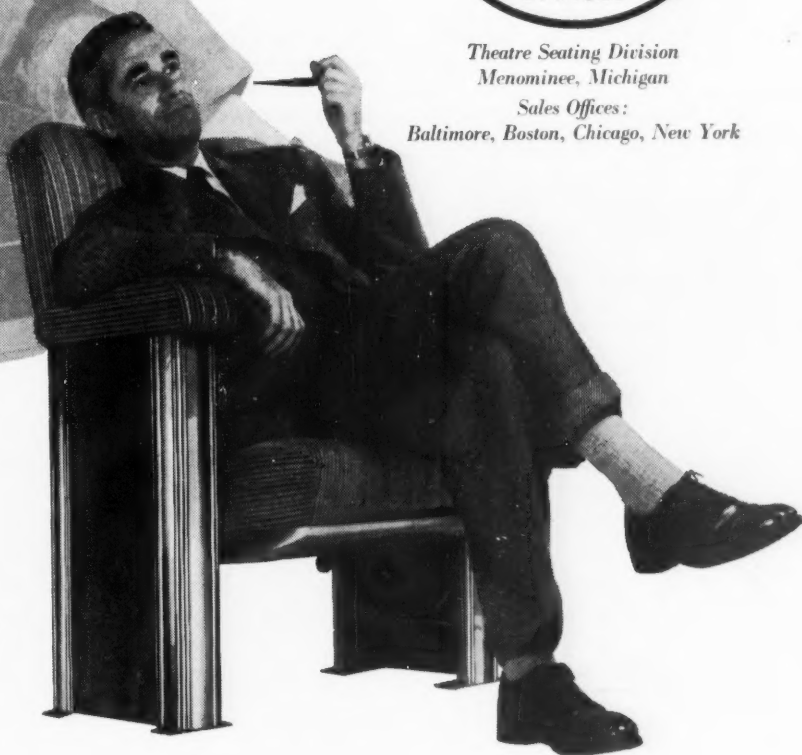
The reclining AIRFLO chair has the "rocking action" of the exclusive Heywood-Wakefield spring action mechanism. By virtue of this mechanism the AIRFLO retains the scientifically correct pitch of seat-to-back regardless of how the patron shifts his weight or position. For further information contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

He wants a chair
he can relax in,
just like the
one at home



*Theatre Seating Division
Menominee, Michigan*

*Sales Offices:
Baltimore, Boston, Chicago, New York*



*Comfort is our business . . . in theatre seating
as in Heywood's famous household furniture,
like the Old Colony platform rocker at top.*

Drive-In Designed for "Daylight" Projection

To enable drive-ins to open by 7 o'clock—particularly in areas where long twilight periods in the summer prevent it—a "daylight" theatre, employing rear projection and a specially treated screen has been designed by Gordon F. White, contractor of Ottawa, Canada. Here the system is described as recently applied in construction of the new Trafalgar drive-in theatre at Oakville, which is near Toronto.

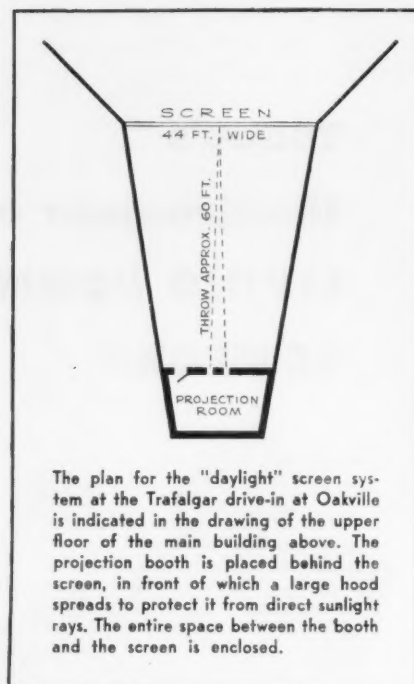
IN SOME parts of the country long twilight periods are the rule during summer, and as a result some drive-in theatres are able to offer only one show an evening—and that a late one. A solution to this problem has been offered in the form of a "daylight" screen system designed by Gordon F. White, contractor of Ottawa, Canada. Mr. White is now connected with the Perkins Electric Company, Ltd., Montreal, in the design and equipping of new drive-ins to accommodate the system.

The first theatre especially built for this purpose is the Trafalgar drive-in at Oakville, which is about 20 miles from Toronto. It was opened on Labor Day last year by owners Mr. and Mrs. J. T. Waitier, who have operated the Crown

theatre in Harriston, Ont., and who are managing the new drive-in themselves.

In explaining how he came to develop the "daylight" screen, Mr. White points out that such a screen was used by the military to show motion pictures on trucks during the day so that the enemy would not see troop positions at night. Such screens were, however, technically imperfect, according to Mr. White; the "daylight" screen offered by him and Perkins Electric is a development from that screen.

Under the plans devised for drive-ins, a transparent screen is mounted at the open end of a building, and the projection room is constructed behind the screen, requiring rear projection. The entire space between the booth and the screen is enclosed to house the projection beam. To shield the



The plan for the "daylight" screen system at the Trafalgar drive-in at Oakville is indicated in the drawing of the upper floor of the main building above. The projection booth is placed behind the screen, in front of which a large hood spreads to protect it from direct sunlight rays. The entire space between the booth and the screen is enclosed.

screen from direct sunlight rays, a large hood spreads out in front of it.

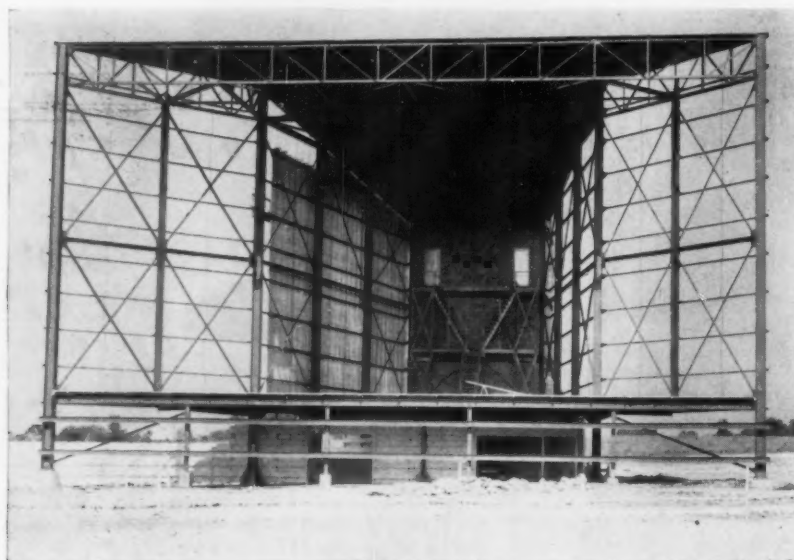
It is pointed out that the overall structure of the "daylight" drive-in is similar to that of conventional drive-ins, the main difference being that the projection booth is not visible to patrons and the tower has been lengthened to house the projection beam. Ramp design for the "daylight" scheme is the same as that for conventional drive-ins and, according to Mr. White, existing drive-ins could easily convert to the new system. The capacity of the Trafalgar is now 500 cars with room for expansion to as much as 800.

SCREEN CONSTRUCTION

The screen used is molded of a plastic composition (ethylcellulose and cellulose acetate). After mounting on a rigid frame, it is stretched with equal tension in all directions and is allowed to "set" in this condition before additional processing.

The next step is application of a polarized plastic finishing coat. Prior to its application, a projector is set up behind the screen. A typical field of projector illumination is focused on the rear surface, which has been given a light "frosting." By means of a foot-candle meter, variances in the light field are noted, and the thickness of the polarizing coat is varied according to those readings to produce uniform illumination over the entire screen area.

The polarizing medium is a liquid with plastic bases of the same material as the transparent screen. Ingredients are added to this base to cause the material, when



The main building of the Trafalgar drive-in is shown in process of construction above. In front is the steel framework of the extending hood, which protects the screen from extraneous light. On the ground level floor are a refreshment stand, manager's apartment and rest rooms.

sprayed on the screen and exposed to air, to harden into microscopic polarizing crystals. (When viewed at a magnification of 700, these crystals appear like miniature telephone poles dropped at random into a heap.) As thicker coatings are applied, the crystals are more numerous. Thus transmission of light from the inner to the audience side of the screen is varied to produce a flat field of picture illumination.

Mr. White explains that the relative sharpness which he claims for pictures thus exhibited is due to action of the "polarizing" crystals. He says that each polarized crystal assumes a luminescent character, thus originating its own light source and acting somewhat like a camera lens; and that the size of the crystals acts to break up the projected images of the silver grains of the film image, resulting in a projected picture that is without photographic "grain."

The screen is washable with soap and water and is rated as flame resistant—it will burn, but very slowly. The projection and screen structure is engineered to stand winds up to 90 miles an hour.

The size of the picture at the Trafalgar is 44 by 31 feet, and the length of throw from the projection booth in the rear is about 60 feet. Standard projectors are used with lenses of short focal length and a prism is incorporated into the optical to reverse the pictures to normal direction. While a mirror might have served the same purpose, Mr. White points out, it would have resulted in greater light loss than a prism causes, and also would have produced a "hot" spot. The picture is illuminated by arc lamps burned at approximately 100 amperes.

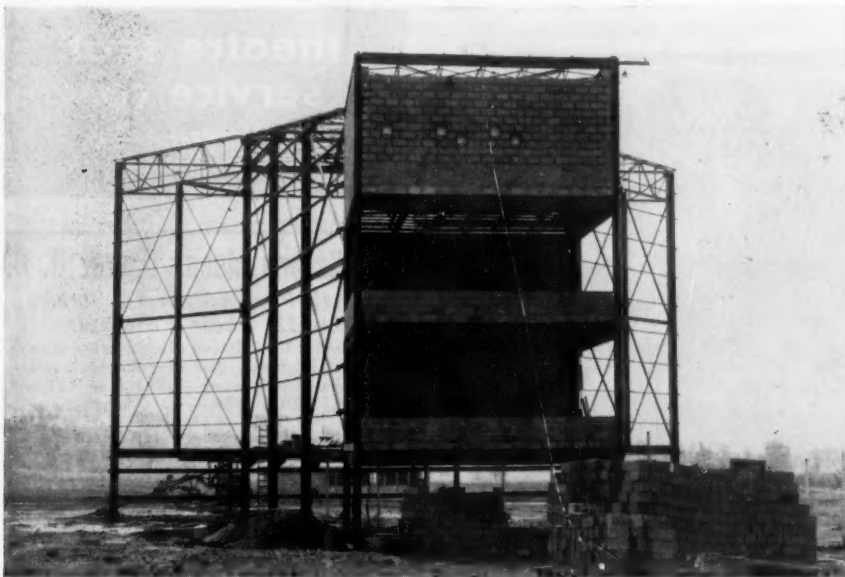
The entire projection equipment is com-



Side view of the Trafalgar drive-in's main building during construction. The projection booth is on the top floor at the left, while the screen is on the far right (not visible). The enclosed area between houses the projection beam.

pletely enclosed in a three-story building. There is room enough in the booth for two sets of equipment, and it is planned to have another projector placed on an adjoining side for wide-screen presentation, ports for which have already been installed. (See photo.) Also housed in this building are a refreshment stand, an apartment and rest rooms.

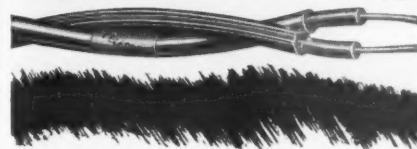
In addition to the advantage to drive-in operators of having two shows an evening instead of one, Mr. White points out other benefits the system offers. For one thing, he says, underground cables do not have to be laid from the projection booth to the screen tower. For another, utilization of the drive-in twice a night means the capacity can be kept down with less speakers in a smaller area.



Rear view of the main building at the Trafalgar drive-in during construction, showing additional projection ports designed to be used for standard wide-screen projection. This half of the theatre will be built at a future date.

BETTER THEATRES SECTION

**SURE, we could
make underground
wire for drive-ins
cheaper than
TELESEAL®**



**BUT...it would
cost you MORE!**

It would cost you more because it wouldn't last as long . . . It would cost you more because failure of your underground wire means dead speakers which are dead loss to you . . . It would cost you more because digging up, removing and replacing inefficient underground wire is very expensive.

Don't look for a cheap underground wire — there's no such thing! Be sure to buy TELESEAL, the most ECONOMICAL underground wire. Millions of feet of TELESEAL have been time tested and proved in drive-ins over the years.

TELESEAL is your best insurance for constant, efficient performance. Order it by name from your theater supply house.



WHITNEY BLAKE CO.

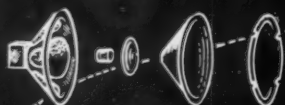


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Since 1899**

NEW HAVEN 14, CONN.

OUTDOOR THEATERS

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can Save you Money!**



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Problems with Re-coning**

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WHO re-cones speakers?

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Suppliers of
Component Parts to Speaker Re-coners

All Sizes of Theatres Going Stereophonic

(Continued from Page 46)

effort being made on the one hand to compose the four tracks for one channel of reproduction; and an attempt on the other hand to split the single optical track for three-channel reproduction! Some producers insist upon stereophonic sound; others are reported to be indifferent, and in some instances reluctant to go to the trouble. And as we have noted above, some of the smallest theatres have promptly obtained stereophonic equipment, while some of the larger theatres are the scenes of experiment in avoiding it.

Perhaps that situation can be classified as regrowing pains. Understandable it certainly is that gimmicks of one kind and another may be resorted to while waiting for delivery of the equipment, or working out financial problems created by it. If the situation does not develop an inclination to hedge on the movement that the industry so encouragingly started last year, it represents being only practical.

Being practical, we should not lose sight of the fact that the so-called "new techniques" are concerned with the theatre. Movie film can be "run off" on TV.

Motion pictures with stereophonic sound are quite an old story among electronics engineers working in the field of sound recording and reproduction. It has long been expected that the industry would adopt it one day. Some have said it was inevitable. Even if it were now to be sloughed off in decisions to do as little as possible about the art, it probably would return another day. As the man said, you can't stop progress.



Stereophonic sound installations of the Altec Service Corporation are recorded at the company's home office of E. O. Wilschke, operating manager. Entries are made daily to provide an exact record of field operations. Shown entering a theatre in a new location with a stereophonic sound installation is A. J. Rademacher, assistant operating manager, in the presence of L. D. Netter, Jr., general sales manager.



... good, rock-bottom value — the kind that puts dollars in your pocket while it puts superior, modern seating facilities in your theatre! For we are specialists in seating rehabilitation — repair of parts, upholstering of seats or backs, replacement of worn cushion or backs with new ones — on any type or make chair. And we **DO NOT** interrupt your daily show! We'll gladly quote on your needs. Write today!

**PARTS replacement
for any make!
RE-UPHOLSTERY for
any style!**

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MANUFACTURERS
Foam Rubber
and Spring
Cushions, back
and seat
covers.

DISTRIBUTORS
—Upholstery
fabrics and
general seating
supplies.

**theatre seat
service co.**

160 Hermitage Avenue
Nashville, Tennessee

Wide Screen Means Bigger B. O.

**Our All-Purpose Stereo Screen
Has All These Features:**

- Excellent for 3-D, 2-D, and all wide-screen systems.
- 3.5 to 1 brightness gain over flat white screen.
- New type invisible seams—will not show in picture.
- **LOWEST PRICE EVER—** Only **90¢** SQ. FT.

Theatres everywhere report increased
business with **W-I-D-E SCREEN**

Prompt Shipments on Wide Angle Lenses—Order Now!



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SUPPLY CORP.**

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about Products . .

★ news and views of the market and its sources of supply

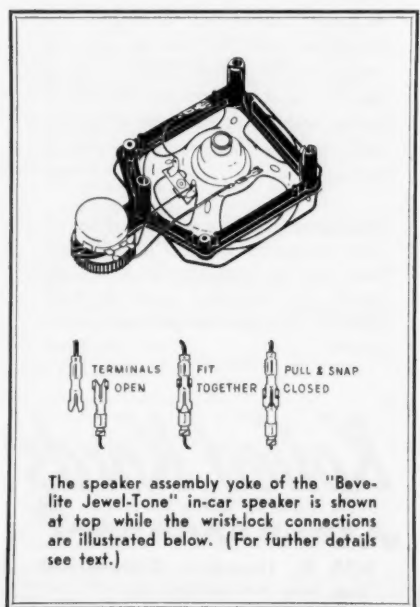
4-Inch In-Car Speaker With Housing of Tenite

A 4-INCH in-car speaker for drive-ins with a case constructed of Tenite II, has been marketed by Theatre Specialties, Inc., Los Angeles. The speaker



is trade-named the "Bevelite Jewel-Tone."

The speaker and volume control are mounted on a single yoke which can be removed or replaced, the manufacturer



points out, in a matter of seconds without special tools or soldering equipment. This is achieved through the use of "quick-disconnect" wrist-lock connections, a new type of electrical contacts. (See drawings.)

The speaker housing is constructed entirely of Tenite II, a development of the Tennessee Eastman Corporation. The case is designed to provide complete weather protection to the speaker without diminishing its tone quality.

The junction box for the speaker is illuminated and has a die-cast aluminum base with a cover of Tenite II. Simple removal of the cover makes all interior connections easily accessible.

Wings For Enlarging Boyer Screen Towers

DEVELOPMENT of standard prefabricated wing sections to convert existing Boyer drive-in screen towers for projection of wide-screen films has been announced by the Ballantyne Company, Omaha. The wing sections are available in 8- and 12-foot widths.

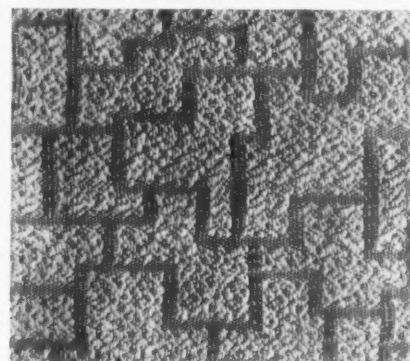
In announcing the new units, R. S. Ballantyne, company president, also reports that the firm is equipped to convert Boyer towers currently in use to giant curved screens through engineering changes that can be made on the site. Other types of screen towers can be converted at a somewhat higher cost, Mr. Ballantyne added.

Full information, prices and engineering data can be secured by contacting Ballantyne dealers or writing directly to the company at 1712 Jackson Street.

Two New Patterns for Spun Saran Upholstery

TWO NEW patterns in its Spun Saran upholstery fabrics, which are designed to look and feel like wool, have been introduced by Bolta Products Sales, Inc., Lawrence, Mass. One pattern, "Contour," features a large, curved, swirling design that simulates frieze; while the other, "Parkay," is a geometric design.

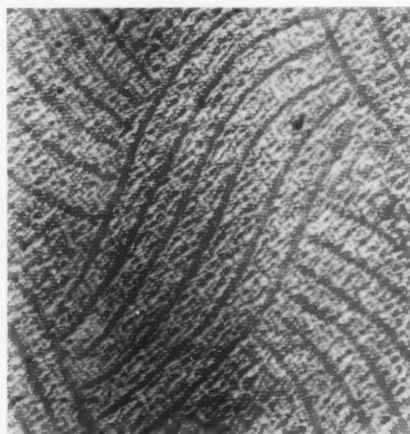
Woven entirely of Bolta's saran fibres, the Spun Saran material is designed to combine the durability of the toughest grade saran with the appearance and texture of wool. It can be cleaned with a damp, soapy sponge or with any detergent or upholstery cleaner. The company points out that it has special stain-resistant qualities, with



The "Parkay" pattern in Spun Saran.

such agents as iodine, mustard, ink and black liquid shoe polish removable by sponging the material with soap and water.

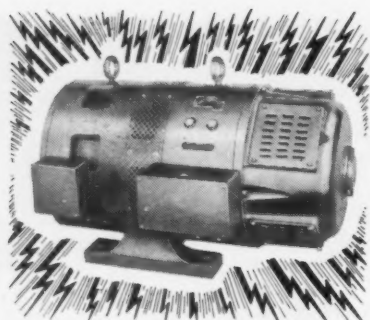
In addition the company states that the fabric is impervious to moisture and that the colors, being an integral part of the



The "Contour" pattern in spun Saran.

fibres, cannot run, wear off or rub off "even when the material is damp or wet."

The two new patterns are now being produced in colors of Persimmon, Sage



POWER with a PLUS!

ROBIN-ESCO
Super-power

MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

'ROBIN-ARC' 3-Phase Selenium RECTIFIER

Engineered for Wide Screen and 3-D Projection Systems

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Immediate Delivery

Write, wire or phone for details

Sold through independent supply dealers



J. E. ROBIN, INC.

Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

Green, Spring Green, Toast, Sandalwood and Canary Yellow. Spun Saran is also available in patterns "Trend" and "Hob-nail," contemporary designs.

New Flutter Meter For Film Studio Use

A FLUTTER meter designed to measure small frequency variations of a given carrier frequency for use in motion picture studio work has been placed on the market by G. B-Kalee, Ltd., London, England. It is being distributed in the United States by the S. O. S. Cinema supply Corporation, New York.

If the meter is provided with a signal of the correct frequency and of suitable amplitude from a film soundhead, the company points out, then variations from constant speed of the recording and/or reproducing machine can be measured. The instrument operates at a nominal carrier frequency of 3,000 cycles per second, but

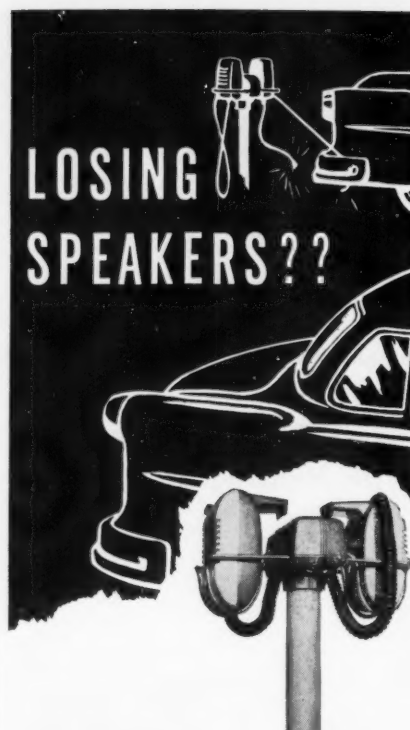


will tolerate up to 5% variation in mean carrier frequency, thus enabling measurements to be made on machines that are running off speed, or using films or discs whose recorded 3,000 cycle tone is wrong.

The meter consists of a narrow band amplifier, a limiter, a discriminator and detector, and a metering system, the whole unit being self-contained with its own power supplies. The input amplifier is tuned to 3,000 c.p.s. and has a band width of 1,000 c.p.s. It is provided with an input control for adjusting signal level.

An amplitude limiter, which eliminates effects caused by signal level variations, is followed by a power amplifier which drives a discriminator operating at a mean frequency of 3 kilocycles. The discriminator may be tuned from 2,850 c.p.s. to 3,150 c.p.s. to accommodate variations in mean carrier frequency, as mentioned above. The error in the input frequency expressed as a percentage of speed is indicated on a suit-

(Continued on page 55)



Koiled Kords* WILL HELP SAVE THEM!

Retractable cords eliminate those accidental speaker losses in drive-ins caused by cars hooking into looping, drooping straight cords. KOILED KORDS are compact, retractile speaker cords that extend to six times their coiled length, then retract against the speaker standard to their neat spring-like shape that no car can hook.

KOILED KORDS add to the well-equipped feeling that all good drive-ins strive for. They are so neat, so compact. KOILED KORDS are long lasting and the tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

Whenever you buy new speakers be sure to specify KOILED KORDS, but start now by replacing your straight cords as required with KOILED KORDS. See your theater equipment dealer.

Koiled Kords
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BOX K, Hamden, Connecticut
*Trade Mark of Koiled Kords, Inc.

THE THEATRE SUPPLY MART

**Index to Products Advertised
& Described in this issue, with**

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

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Changeable letter signs: Front lighted panels for drive-ins (1A), back lighted panels (1B), and changeable letters (1C). All dealers.	
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21—International Projector Corp.	Fourth Cover
Complete projection and sound system.	
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25—Manley, Inc.	31
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Drive-in playground equipment. Direct.	

Reference Number	Adv. Page
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Drive-in screen paint (37A), projection screens (37B). Direct.	
38—RCA Service Co.	46
Projection and sound equipment maintenance service.	
39—Robin, Inc., J. E.	52
Wide-screens (39A), motor-generators (39B), projection lenses (39C), rectifiers (39D). Direct.	
40—S. O. S. Cinema Supply Corp.	50
Distributors.	
41—Simonin's Sons, Inc., C. F.	32, 34
Popcorn seasoning. Unaffiliated dealers.	
42—Stewart-Trans-Lux Corp.	5
Projection screens. Direct.	
43—Strong Electric Corp., The	45
Rectifiers. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 82, 88, 89, 90, 93, 94, 95, 97, 99, 100, 101, 102, 103, 104, 106, 108, 109, 110, 111, 112, 113, 114, 121, 126, 127, 128, 129.	
44—Theatre Seat Service, Inc.	50
Theatre chair rehabilitation service. Direct.	
45—Theatre Specialties, Inc.	19
In-car speakers. Unaffiliated dealers.	
46—Waldom Electronics, Inc.	50
In-car speaker retooling. Direct.	

47—Wagner Sign Service, Inc.	66
Attraction frames (47A), glass windows (47B), enamel panels for drive-in signs (47C), plastic letters (47D). Dealers 1, 8, 10, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 48, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 87, 88, 94, 96, 97, 101, 102, 103, 104, 106, 110, 113, 114, 115, 116, 117, 119, 121, 125, 126, 127 and NTS Detroit.	
48—Westrex Corp.	9
Foreign distributors.	
49—Whitney-Blake Co., The	49
Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	
50—Williams Screen Co.	59
Projection screens. Direct.	

EDITORIALY . . .

CHINESE EGG ROLLS, page 30

Pre-cooked, frozen food novelty for drive-in refreshment stands marketed by Temple's Frosted Foods, Inc. Postcard reference number E51.

MILK DISPENSERS, page 32

New models of automatic coin dispensers for three different milk beverages, announced by Cedar Hill Farms, Inc. Postcard reference number E52.

4-INCH IN-CAR SPEAKERS, page 51

In-car speakers for drive-ins with case of Tenite II from Theatre Specialties, Inc. Postcard reference number 45.

SCREEN TOWER WINGS, page 51

Wing sections to convert Boyer drive-in screen towers for wide-screen announced by the Ballantyne Company. Postcard reference number 8A.

WEATHER-RESISTANT SPEAKERS, page 55

New line of in-car speaker equipment with special weatherproof features from Motiograph, Inc. Postcard reference number 28C.

PAINTS FOR DRIVE-INS, page 56

New paints and color schemes for their use at drive-in theatres marketed by Spatz Paint Industries. Postcard reference number E53.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the February 1954 issue—

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NAME

THEATRE or CIRCUIT

STREET ADDRESS

CITY STATE

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1006 Main St., Little Rock.

4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

1—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

5—John F. Filbert, 2007 S. Vermont Ave.*

6—National Theatre Supply, 1961 S. Vermont Ave.

7—Pemberton Theatre Supply, 1969 S. Vermont Ave.

8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

9—National Theatre Supply, 255 Golden Gate Ave.

10—Preston Theatre Supplies, 187 Golden Gate Ave.

11—B. F. Shearer, 243 Golden Gate Ave.

12—United Theatre Supply, 112 Golden Gate Ave.

13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

14—National Theatre Supply, 2111 Champa St.

15—Service Theatre Supply, 2054 Broadway.

16—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

14—Brent & Sons, 925 New Jersey Ave., N. W.

15—Ben Lust, 1001 New Jersey Ave., N. W.

16—R & S Theatre Supply, 920 New Jersey Ave., N. W.

FLORIDA

16—Joe Horstein, 273 W. Flagler St., Miami.

17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*

18—United Theatre Supply, 110 Franklin St., Tampa.

19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

21—Capital City Supply, 161 Walton St., N. W.

22—National Theatre Supply, 157 Walton St., N. W.

23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*

24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*

25—G. C. Anders Co., 517 S. Sangamon St.

26—Gardner Theatre Service, 1235 S. Wabash Ave.

27—Movie Supply, 1310 S. Wabash Ave.

National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

29—Cor-Bar, Inc., 442 N. Illinois St.

30—Mid-West Theatre Supply Company, 448 N. Illinois St.*

National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

31—Des Moines Theatre Supply, 1121 High St.

National Theatre Supply, 1102 High St.

KANSAS

Wichita:

32—Southwest Theatre Equipment, P. O. Box 238.

KENTUCKY

Louisville:

33—Falls City Theatre Equipment, 427 S. Third St.

34—Hadden Theatre Supply, 200 S. 3rd St.

LOUISIANA

New Orleans:

35—Hodge Theatre Supply, 1308 Cleveland Ave.

36—Johnson Theatre Service, 223 S. Liberty St.

National Theatre Supply, 220 S. Liberty St.

37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

38—Alan Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

39—J. F. Dumas Co., 12 East 25th St.

National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

40—Capital Theatre Supply, 20 Piedmont St.*

41—Joe Cifra, 44 Winchester St.

42—Independent Theatre Supply, 28 Winchester St.

43—Massachusetts Theatre Equipment, 20 Piedmont St.

National Theatre Supply, 37 Winchester St.

44—Standard Theatre Supply, 70 Broadway.

45—Theatre Service & Supply, 90 Piedmont St.

MICHIGAN

Detroit:

46—Amusement Supply, 206 W. Montclair St.

47—Ernie Forbes Theatre Supply, 214 W. Montclair St.

48—McArthur Theatre Equipment, 484 W. Columbia St.

National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

50—Elliott Theatre Equipment, 1110 Nicollet Ave.

51—Froese Theatre Supply, 1111 Currie Ave.*

52—Minneapolis Theatre Supply, 75 Glenwood Ave.

National Theatre Supply, 50 Glenwood Ave.

53—Western Theatre Equipment, 48 Glenwood Ave.

MISSOURI

Kansas City:

54—Missouri Theatre Supply, 115 W. 18th St.*

National Theatre Supply, 223 W. 18th St.

55—Shrove Theatre Supply, 217 W. 18th St.

56—Steinbock Theatre Equipment, 1804 Wyandotte St.

St. Louis:

57—McCarthy Theatre Supply, 3330 Olive St.

National Theatre Supply, 3212 Olive St.

58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

59—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

60—Ballantyne Co., 1712 Jackson St.

National Theatre Supply, 1610 Davenport St.

61—Quality Theatre Supply, 1515 Davenport St.

62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

63—Eastern New Mexico Theatre Supply, Box 1000, Clovis.

NEW YORK

Albany:

64—Albany Theatre Supply, 445 N. Pearl.

National Theatre Supply, 962 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Eastern Theatre Supply, 496 Pearl St.*

National Theatre Supply, 496 Pearl St.

67—Perkins Theatre Supply, 505 Pearl St.

68—United Projector & Film, 228 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.

70—Capital Motion Picture Supply, 630 Ninth Ave.

71—Crown Motion Picture Supplies, 354 W. 44th St.

72—Joe Horstein, 630 Ninth Ave.

National Theatre Supply, 356 W. 44th St.

132—Norgat Sales, Inc., 113 W. 42nd St.

73—S.O.S. Cinema Supply, 602 W. 52nd St.

74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

76—Bryant Theatre Supply, 227 S. Church St.

77—Charlotte Theatre Supply, 116 S. Poplar.

78—Dixie Theatre Supply, 213 W. 3rd St.

National Theatre Supply, 304 S. Church St.

79—Southeastern Theatre Equipment, 200 S. Poplar St.*

80—Standard Theatre Supply, 210 S. Church St.

81—Theatre Equipment Co., 220 S. Poplar St.

82—Kil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

83—Standard Theatre Supply, 215 E. Washington St.

84—Theatre Supplies, 304 S. Davis St.

OHIO

Akron:

85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

86—Mid-West Theatre Supply, 1638 Central Parkway.*

National Theatre Supply, 1637 Central Parkway.

Cleveland:

National Theatre Supply, 2129 Payne Ave.

87—Ohio Theatre Equipment, 2100 Payne Ave.

88—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

89—American Theatre Equipment, 165 N. High St.

90—Mid-West Theatre Supply, 902 W. Third Ave.

Dayton:

91—Dayton Theatre Supply, 111 Volkenand St.

92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

93—American Theatre Supply, 439 Dorr St.

94—Theatre Equipment Co., 1209 Cherry St.

OKLAHOMA

Oklahoma City:

95—Century Theatre Supply Co., 20 N. Lee St.

96—Howell Theatre Supplies, 12 S. Walker Ave.

National Theatre Supply, 700 W. Grand Ave.

97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

98—Modern Theatre Supply, 1935 N. W. Kearney St.*

99—Portland Motion Picture Supply, 916 N. W. 19th St.

100—B. F. Shearer, 1947 N. W. Kearney St.

101—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

102—Blumberg Bros., 1305-07 Vine St.*

National Theatre Supply Co., 1225 Vine St.

103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 84 Van Buren St.*

105—Atlas Theatre Supply, 402 Miltenberger St.

National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:

106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

107—Rhode Island Supply, 337 Westminster St., Providence.

SOUTH DAKOTA

108—American Theatre Supply, 816 S. Main St., Sioux City.

TENNESSEE

Memphis:

109—Memphis Theatre Supply, 492 S. Second St.*

National Theatre Supply, 412 S. Second St.

110—Tri-State Theatre Supply, 816 S. Second St.

TEXAS

Dallas:

111—Hardin Theatre Supply, 714 South Hampton Rd.

112—Heber Bros., 408 S. Harwood St.

113—Modern Theatre Equipment, 1910 Jackson St.

National Theatre Supply, 300 S. Harwood St.

114—Southwestern Theatre Equipment, 2010 Jackson St.*

115—Sterling Sales & Service, 2010 Jackson St.

Houston:

116—Southwestern Theatre Equipment, 1822 Austin St.*

San Antonio:

117—Alamo Theatre Supply, 1903 Alamo St.

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 264 E. First South St.

119—Service Theatre Supply, 258 E. First South St.

120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 2300 First Ave., at Bell St.

123—Inter-State Theatre Equipment Co., 2224 Second Ave.

124—Modern Theatre Supply, 2400 Third Ave.*

National Theatre Supply, 2310 Second St.

125—B. F. Shearer, 2310 Second St.

WEST VIRGINIA

126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Manhardt Co., 1795 W. Clybourn St.*

National Theatre Supply, 1027 N. Eighth St.

128—Ray Smith, 710 W. State St.

(Continued from page 52)

able scale. The input signal level at the discriminator, which is set up on a meter by means of a control in the limiter circuit, is maintained constant by the limiter, thus ensuring correct operation and constant sensitivity of the discriminator.

Weather-Resistant Line Of In-Car Speakers

A NEW LINE of in-car speaker equipment designed with special weather-resistant features has been marketed by Motiograph, Inc., Chicago. The face of the speaker units is covered by a taut linen cover (called a "raincoat") impregnated with a water-proof and dust-proof chemical designed to prevent moisture, grit and dust from reaching the speaker cone.

Trade-named the "Rainmaster Series," the equipment has all metal parts of the speaker units and volume control specially plated to resist corrosion. The speaker unit is 4 inches in diameter. The housing is made of two pieces of light but strong die-cast aluminum. It has a two-tone finish.

The speaker has only five parts, with simplicity of construction permitting easy maintenance. There are no cork pads or springs to deteriorate. The speaker unit is



firmly screwed to the speaker case to prevent rattle. Either a plain or coiled cord is available.

The Motiograph junction box has a strong aluminum base casting that may be quickly and easily attached with one screw to pipe supports of from 2 to 2½ inches without the necessity of purchasing pipe flanges or threading the pipe support. Terminal block light sockets, transformers and wiring are protected from the weather by light but strong aluminum covers. These components are mounted on studs higher

BETTER THEATRES SECTION

**EVERY
EXHIBITOR
NEEDS**

*Stereophonic
Sound*

**EVERY
EXHIBITOR
NEEDS**

Simplex
T.M. REG. U. S. PAT. OFF.

**STEREOPHONIC
SOUND !**

*You
Can
Get
it
From...*

NATIONAL

THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

than the floor of the base casting to protect them from condensed moisture.

The junction box has four speaker supports molded into the cover. The company points out that virtually all makes and models of in-car speakers will fit the Motiograph junction box without modification or adaptation equipment. The junction box is available with or without post lights. Boxes with one light with an adjustable beam can be supplied with 32-volt, 3-candle power lamp or 115-volt, 6-watt lamps can be supplied.

The junction boxes are offered with multi-tapped transformers permitting exact matching of the speakers and amplifier circuit, or they are available without transformers when the in-car speaker equipment is to be used with the Motiograph multiple amplifier sound system.

Paints and Color Plans For Drive-in Theatres

NEW PAINTS and color schemes for their use, designed for painting an entire drive-in theatre or for decorating individual units, have been marketed by the Spatz Paint Industries, St. Louis. The company explains that the color plan, which specifies the amount and type of paint for each unit of the drive-in, is based on the assumption that the structure and the size

of average drive-in theatres are similar.

Each paint offered by the company is manufactured for a specific area, including the refreshment stand, rest rooms, screen, fence, posts, loud speakers, road marking and marquee. There is a special reflective paint for the screen tower and marquee, the company points out. A base-coating is brushed onto the screen tower or marquee and while the coating is still "tacky,"



The new paint and color-scheme plans for drive-in theatres were introduced for the first time by the Spatz Paint Industries, Inc., at the Motion Picture Theatre Owners' Convention of Eastern Missouri and Southern Illinois held at St. Louis in December. Shown at the National Theatre Supply booth is Paul Kreuger, theatre owner now adapting the Spatz plan in construction of a new twin drive-in at St. Louis.

reflective glass beads are applied with a bead gun.

The paint cans are all appropriately labeled; for example, "Concession Stand

Flat for Walls," "Rest Room Flat for Walls," etc.

Cards showing the color selections and the copies of the plans may be obtained at branches of National Theatre Supply or by writing the company (5237 Manchester, St. Louis).

New In-car Speakers And Stationary Units

IN-CAR speakers in two sizes, 3½- and 4-inch, have been marketed by First American Products, Inc., Kansas City, Mo. The smaller unit is trade-named the "Chief," while the larger is called the "Super Chief."

Louvers for the speakers are specially treated and designed to protect the cones against sun and rain, the company points out. Volume control is wholly enclosed within the speaker housing, and the control shaft is elongated and knurled for easy turning. The volume control is also thoroughly insulated, it is pointed out, making the speaker "above ground," and maintaining a constant impedance at the amplifier.

The magnet and pole tip are permanently held in place by the tension of a spring metal cup positively positioned in place. In the "Super Chief" these parts are in addition cast in an inert mineral, which in effect makes them "set in concrete," according to the company. Within the speaker housing every joint is cemented together with a Bakelite cement and heat cured to make a permanent water-proof



THE ASHCRAFT HYDRO-ARC

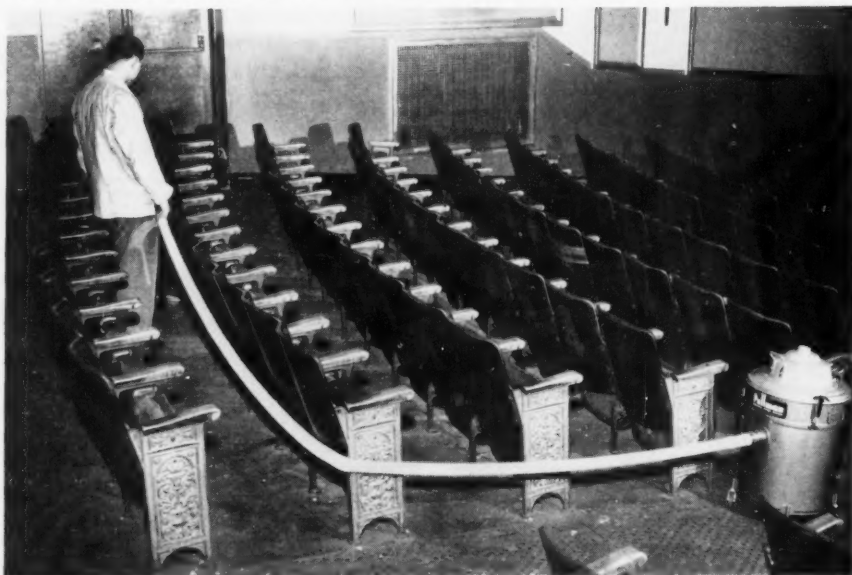
designed to produce
MORE LIGHT at LESS COST
than any Suprex Lamp. It is the most economical and high-powered lamp for
SMALL and MEDIUM DRIVE-INS

We recommend the HYDRO-ARC for drive-in screens from 40 to 57 feet wide.

C. S. ASHCRAFT MANUFACTURING COMPANY

36-32 Thirty-Eighth Street Long Island City 1, N. Y.

IMPROVEMENTS IN PULLMAN THEATRE CLEANER



An increase in horsepower to ¾ and maximum waterlift to 75 inches are features of the 1954 model "Pullman Vacuum Cleaner," manufactured by the Pullman Vacuum Cleaner Corporation, Boston, and shown in use above to pick up popcorn and other debris in the theatre. The unit also has a new non-tilting handle on the head and a new exhaust-power blower coupling in the center of the dome. The "accordion" hose stretches up rows and under seats without fighting the operator, the company points out.

connection between voice coil, diaphragm, leads, suspension and metal frame. All metal parts are securely projection-welded together.

The junction boxes have a cast-aluminum body, which contains a wholly-enclosed line transformer with larger terminal strips to simplify "hook-up." They are available with or without downlights and are designed to mount on 1½- or 2-inch pipes or 2-inch tubing, making no post adapters necessary.

The speakers have a two-tone finish



The "Super Chief" (above) is a 4-inch in-car speaker made by First American Products, Inc., Kansas City, Mo. A 3½-inch model, called the "Chief," is of similar design.

designed to harmonize with other popular makes and Universal brackets permit them to be hung from any make junction box presently on the market, according to the company.

TWO STATIONARY SPEAKERS

In addition the company manufactures a stationary post-mounted speaker for over-flow crowd areas, truck ramps, or playgrounds. This unit is contained within a two-tone finish metal housing, the interior of which is acoustically treated. It has a 6 by 9 inch speaker unit, an Alnico V magnet and built-in transformer. Wholly-enclosed volume control located at the front of the housing is adjustable only with a screwdriver to prevent tampering. It mounts on any 1½- or 2-inch pipe or 2-inch tubing.

For the refreshment building the company has a stationary wall-mounted speaker, which can also be used in rest rooms, box-offices, projection rooms, etc. Basically the same unit as the post-mounted, car-side speaker described above, it is housed in an acoustically treated metal cast with three-directional louver openings. Standard finish is a mottled black enamel, but other colors may be specified at no additional cost.

BETTER THEATRES SECTION

Westrex Multi-Track Magnetic Recorder

AVAILABILITY of a new "penthouse" stereophonic modification unit for the 1035 single-track magnetic recording system has been announced by the Westrex Corporation, New York. The company points out that the new unit adds the facility for the recording and monitoring of three or four magnetic tracks to the basic single magnetic track "RA-1467A" Westrex recorder now used by a large number of motion picture studios in Hollywood.

The new conversion unit is mounted between the recorder and the reel assembly

and contains a film-driven filter and the magnetic heads. The film is driven by a 32-tooth sprocket and the magnetic recording is regulated by the Davis drive filter. The film also passes over two impedance drums between which are located the two magnetic head assemblies. The unit does not interfere with the operation of the regular single-track magnetic system, the company explains.

The film pulling mechanism of the conversion unit is floated on four rubber mountings to reduce vibration in operation and also to permit transportation of the unit without the necessity of removing the two flywheels on the impedance drum shafts.

For convenience in threading the 32-

more B.A.*

*(BOXOFFICE APPEAL)

with **SUPER-SNAPLITE**

projection lenses

● GREATER LIGHT ● GREATER CONTRAST ● GREATER SHARPNESS

Watch your "B. A." climb when you install Super Snaplite Lenses. Give your patrons the benefit of pictures at their best. You can't beat the Super Snaplite f/1.9 when it comes to putting a clear, sharp picture on your screen.

Super Snaplites give you a true speed of f/1.9 in every focal length up to 7 inches. Ask for Bulletin 212.

"You Get More Light with Super Snaplite"

MOVIES ARE BETTER THAN EVER

* BOXOFFICE APPEAL

KOLLMORGEN

Plant:

Northampton, Mass.

New York Office:

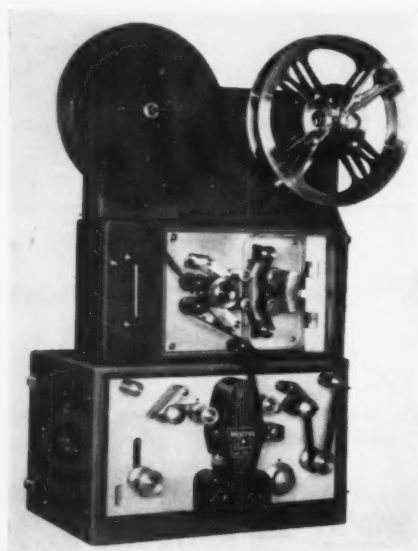
30 Church Street, New York 7, N. Y.



Optical CORPORATION

tooth sprocket is provided with detents, associated with both pad arms, so that when either pad arm is open, the sprocket is restrained from moving. With the film locked to one side of the sprocket, it is adjusted at the other side so that the two holes in the filter roller targets are in alignment.

The recorder is normally set for the take-up reel to run clockwise. If it is



The Westrex multi-track magnetic recorder.

desired to have counter clockwise rotation, the take-up belt may be crossed. The multiple track magnetic heads have their circuits terminated in receptacles on the rear of the adapter case. The pad arms may be adjusted for film clearance by two screws which secure the base of the pad arm assembly.

The impedance drums and the filter

rollers have sealed ball bearings containing light oil, seldom requiring attention, while the sprocket uses large oil-less bearings rarely needing maintenance, according to the company. The idler rollers are made of nylon, which contain graphite.

The unit can be supplied for multiple track stereo recording with three tracks in the ASA position, four-track CinemaScope master, or four-track CinemaScope release positions.

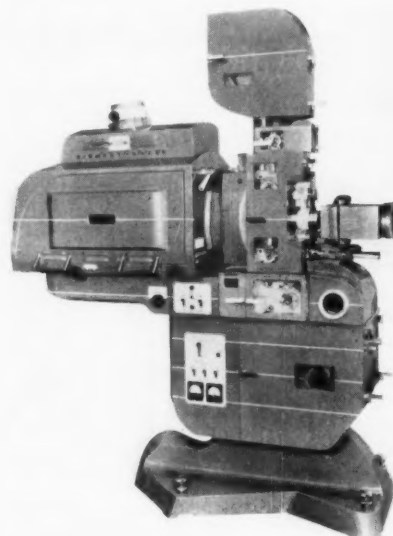
G. B-Kalee Equipment For CinemaScope Films

EQUIPMENT for converting to CinemaScope, including anamorphic lenses and stereophonic sound reproducing units, has been marketed by G.B-Kalee Ltd., London, England. G.B-Kalee is a company within J. Arthur Rank's British Optical and Precision Engineers Group, which also includes Taylor, Taylor and Hobson, Ltd. (lens manufacturers); A. Kershaw and Sons (manufacturers of Kalee production equipment); and British Acoustic Films Ltd. (manufacturers of "Duosonic" sound equipment). The group exports theatre equipment to more than 40 countries.

The anamorphic lens, designated Type P, was designed by Taylor, Taylor and Hobson. A standard anamorphic lens, with projection focal lengths up to 5¾ inches, is marketed at about \$1,540 a pair. Larger anamorphic lenses in focal length of 6 inches upwards are available at about \$1,792 a pair.

Special mounting brackets have been designed by the BOPE in collaboration with various projection manufacturers,

allowing the anamorphic lens to be swung out of position to permit a rapid change-over to conventional projection without need for refocusing. The bracket also is designed to ensure that the anamorphic lens is securely mounted on the projector and thus is free from risk of damage. The whole of BOPE optical production facil-

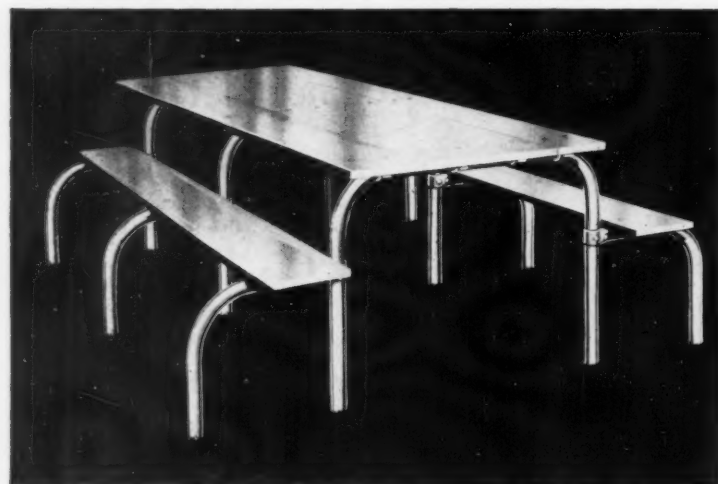


The Gaumont-Kalee "21" projector showing the magnetic soundhead and anamorphic lens placed in position for CinemaScope film.

ities is being devoted to maximum output of the lenses.

Stereophonic sound equipment includes a "button-on" magnetic soundhead (designated as Type 912); a four-way coupled fader (Type 905); a power amplifier assembly cabinet; and auditorium speakers (Type 577). The cost of complete stereophonic sound equipment ranges from about

PLAYGROUND AND PICNIC EQUIPMENT FOR DRIVE-IN THEATRES



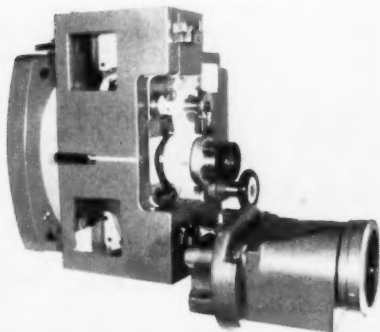
Equipment for drive-in theatres catering to the family trade, including picnic tables and benches for playgrounds, are shown above as manufactured by the American Playground Device Company, Nahma, Mich. The picnic tables (left) are available either in portable models or those made for setting in



concrete. They are 8 feet long and will accommodate 12 persons. The benches (right) have proved popular with parents wishing to relax nearby while their children are at play. The benches have frames of 1½ inch galvanized steel pipe.

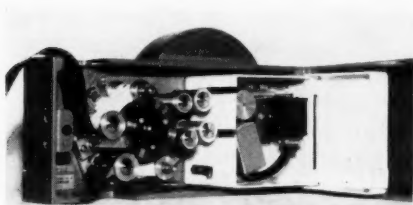
\$7,000 to \$8,400. For the time being, "Miracle Mirror" screens are imported from the United States, but arrangements are underway to manufacture them in Britain by March.

Among the theatres in the United King-



Mounting bracket for the Gaumont anamorphic lens, showing how it permits swinging the lens out of position for a rapid changeover from CinemaScope to conventional projection.

dom recently equipped for CinemaScope by G.B.-Kalee are the 300-seat Plaza in Swansea, Wales; the Caley, Edinburgh; Brighton Cinema, Newcastle; Plaza, Consett; Black's Regal, Sunderland; 14 theatres of the Brinley Evans circuit; and three



The Gaumont "Type 912" magnetic soundhead.

theatres of the Essoldo circuit. Overseas CinemaScope installations have been made by the company at the Capitol in Milan; the Censa in Montevideo; and the Odeon, Singapore. (See page 68.)

RCA Sound Systems In 100 More Theatres

INSTALLATIONS of new RCA Stereoscope sound systems are scheduled in 100 more theatres, maintaining a high installation rate established by the RCA Service Company, according to an announcement by A. J. Platt, manager of RCA theatre equipment sales.

Among the latest theatres reported ordering new RCA equipment are the following:

The Berwyn theatre, Berwyn, Ill.; Will Rogers, Century, Harding, Tivoli, Southdown, Marbro, Gateway, Granada and Regal theatres, all in Chicago; State, Benton Harbor, Mich.; Drake, Oil City, Pa.; Merban and Rockland, Philadelphia; Norris, Norristown, Pa.; Hollywood and Casino, Atlantic City,

Clear Pictures, Free from Streaks and Objectionable Seams

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Permanently flexible, solid-plastic screens with silver finish, ideal for all types of projection. Practically invisible seams made by ELECTRONIC process.

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New Air-Pressurized Fire Extinguishers

A NEW line of portable fire extinguishers, using dry chemicals and pressurized by air, has been placed on the market by the American-LaFrance-Foam-ite Corporation, Elmira, N. Y.

Trade-named the "Alfco Dry Chemical Fire Extinguishers," the line consists of Models PDC-5, 10, 20 and 30, the numbers indicating the capacities by weight of the dry chemical. The units are operated simply by pulling a pin and squeezing the lever.

Among the new features of the units is the discharge nozzle which is designed to fan the dry chemical outward and downward in a wide pattern and with great density. When partially operated, the units can be left standing without loss of air pressure should a fire reflash before the extinguishers are recharged.

Also new is the dry chemical valve which requires no special tools and contains few parts. It is equipped with a safety relief valve. The complete valve and siphon tube assembly removes as a single unit for recharging.

TOILET-BOWL CLEANER

Chemical tablets for use in cleaning toilet bowls, designed to act as a deodorant, a water softener, and a slime remover, have been marketed by the Peck's Products Company, St. Louis. Known as "Peck's X-50 Automatic Toilet Bowl Cleaner," the product is applied by dropping one tablet each week into the tank—rather than the bowl—of the toilet. The tablet dissolves slowly, working each time the toilet is flushed and keeping both tank and bowl clean, according to the manufacturer.

THE NEW SCREENS

Adding data not available for inclusion in the presentation on screens relative to the new techniques in the January issue.

RCA "Dyna-Lite" Screen

By CHARLES R. UNDERHILL, Theatre Equipment Section, RCA Engineering Products Department

RCA's answer to the screen problems posed for exhibitors by the special requirements of 3D and wide-screen pictures is the new RCA "Dyna-Lite Silver Screen." In this product RCA combines advances in both construction and surfacing to achieve a new measure of brightness uniformity and intensity.

Made of 100% Firestone Velon engineered to RCA specifications, the "Dyna-Lite" screen is aluminum-pigmented for high, uniform reflection characteristics. Radio-frequency heating techniques are used to seal and flatten the seams of the 50-inch wide material before the surface is aluminized, giving the screen a seamless appearance.

The extra light reflection needed when projecting 3D and the peripheral vision-type pictures, to compensate for the light loss in polaroid filters, in the first case, and to make up for the extended distribution of projected light, in the other, is provided by the completely aluminized surface without loss of normal diffusion char-

acteristics. The seam areas are smooth, flat, and in the same plane as the rest of the screen surface, thanks to the electronic sealing methods employed, and are therefore imperceptible to the audience.

With the added facts that the special-formula vinyl plastic is flameproof, tear-proof and highly moisture-resistant, we believe it is the optimum choice for showing color, black-and-white, 2D, 3D and wide-screen motion pictures.

The "Dyna-Lite" is fabricated to order in all sizes up to 30 feet by 60 feet, with or without perforations.

The "Luxuria" Screen

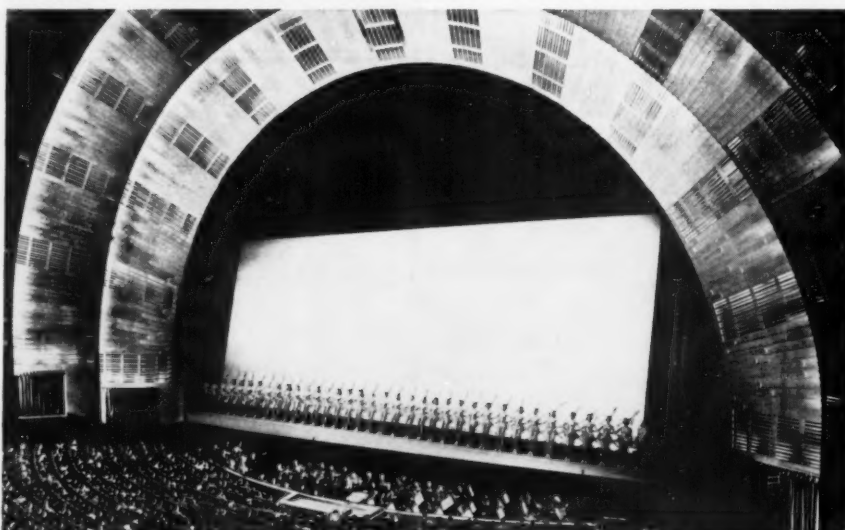
Trans-Lux Corporation, New York

THE "LUXURIA" is a screen made with a plastic base and designed especially for 3D and wide-screen projection by the Trans-Lux Corporation, New York. The manufacturer states that the screen is being produced in sizes up to 90 feet in length and 50 feet in height and that it is in effect "seamless." It is available in a choice of three types for selection according to viewing angles.

The screen is uniformly perforated; and since there are no filaments in the perforations to catch and hold dust or dirt, it is easy to clean, being washable.

To produce the screen, facilities at the Stewart-Trans-Lux plant in Torrence, Calif., have been considerably enlarged. Eastern sales rights are being handled through Joe Hornstein in New York City.

MUSIC HALL INSTALLS NEW "ASTROLITE" SCREEN



For its first CinemaScope production, M-G-M's "Knights of the Round Table," the Radio City Music Hall in New York installed a new "Astrolite" screen measuring 70 feet wide by 32 feet high. The screen was selected after many tests by the theatre's engineers, including light meter samplings and eye-inspection from all parts of the huge theatre. Made by the Radiant Manufacturing Corporation, Chicago, the "Astrolite" uses a pure silver base with billions of tiny lenses embossed into the surface. The company reports that more than 1,000 of its screens have been installed in theatres throughout the United States and Canada as well as Central America, France, Italy, Switzerland, Belgium and Mexico.

method in Management



staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

beginning

A DICTIONARY OF MAINTENANCE

WE COME now to a phase of theatre management which is repeatedly dealt with in the columns of **BETTER THEATRES**. It nevertheless commands important attention in this series, for there is not always an *apparent* relationship between maintenance and engineering, and the weekly profit sheet.



Twelfth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

Theatre managers must constantly bear in mind their responsibility for the physical plant of motion picture exhibition, starting with the building itself and going down the list of all the contents. The valuations on this will start at a low figure of about \$25,000 and go on up to \$250,000 and more. This means that the manager's responsibility extends far beyond the weekly ticket sales and the activities which press upon him daily for his close attention.

Maintenance problems have a way of creeping up on one, beginning with the gradual wear and tear on materials which have a comparatively short life (such as fabrics) and extending to problems involving the building itself, which should continue in effective service for many years. For all these items, regardless of their life expectancy, we can derive much longer and better service if they are given proper maintenance during the period of their use. In other words, the practice of *preventive maintenance* will reduce both problems and ultimate expense, and extend the life of the equipment. (Incidentally, it may further

serve to lengthen the life of "the boss.")

Replacement of valuable theatre equipment represents a problem of increasing importance in theatre operation. Anything which can be done to lengthen the life of this equipment, thereby staving off the time for replacement, will add to the profits of the theatre just as substantially as would an increase in revenue.

In an earlier installment, we mentioned the need for thorough inspection of the premises as well as of the equipment. A form accompanies this article which may be of some assistance, as a guide in the preparation of a report for your particular theatre, so that all features of maintenance as well as of janitorial work can be properly checked.

Details of maintenance, engineering and janitorial work make pretty dull reading, but like some other less popular facets of life, since they are ever-present essentials, we must face the necessity to keep up with them. In order to make the matter as simple as possible, we have broken down the principle items for consideration and have listed them alphabetically for easy reference.

No attempt is made here to go into *all* of the technical aspects of some of the major functions, but rather to give concise and positive advice in those day-to-day problems which plague most of us in theatre management. The more complicated maintenance problems deserve the attention of engineers and technicians.



ACOUSTIC TILE—Fiber materials for sound absorption are very porous and oil paint may seal them to such an extent that they will lose much if not all of their power to absorb sound. Water paint (calcimine) can be used to decorate such boards or tiles.

Wall surfaces so treated should be dusted from time to time to keep the pores open.

Material having small holes may sometimes be painted with oil base paints; however, consult the dealer or manufacturer first.

AQUARIUMS—Becoming increasingly popular in theatres. There are various sizes of tanks available, the larger models using small circulating pumps which filter the water and aerate it to provide oxygen for the fish.

Tropical fish require very little attention. Thermostatically controlled immersion heaters can be had to maintain the proper temperature

for tropical fish in winter. Consult a dealer or the magazine *Aquariums* at a public library, for sources of this equipment and supplies to keep the fish healthy.

• **ASBESTOS CURTAINS**—Between a full-scale stage and auditorium there is usually an asbestos drop curtain. This will in many cases drop automatically in the case of fire, in which case the mechanism must be periodically tested to insure proper functioning. There is practically no deterioration in the curtain material itself, but inspection should be made of the cables as well as the fusible links.

• **AISLE LIGHTS**—These generally are covered by a metal cover which screws on to the seat standard. The principal attention is replacement of burned out lamp bulbs, replacing wiring as the insulation works loose through vibration of the floor. In some instances there is danger of water getting into the conduits

complicated problems. General maintenance can be broken down as follows:

MOTORS: Be sure of positive electrical contact of wiring. Oil and grease regularly as noted on face plate. Replace brushes when worn. Motors are mounted on cork, fiber or rubber base; tighten frequently at base to avoid vibration. Call competent electrician when unusual noises or "grinding" of bearings is noted. See that line current is properly fused for protection.

FANS: These usually are of "squirrel cage" type. In any case, bearings on all should be properly oiled or greased as directed on face plate. Blades must be kept in balance for maximum life with minimum noise. Balancing blades is a tedious job for an expert, as they must be bent to an identical pattern. Sometimes small chunks of lead must be attached to a blade to equalize the weight. Check for excessive vibrations. Replace worn pulley belts—with proper sizes.

from water as required. See that all nozzles are kept unclogged and properly functioning. Drain and clean system thoroughly when putting up for winter protection against freezing. Check pumps.

COILS: Check for operation on each set of coils. Treat with red lead or anti-rust paint to prevent corrosion. Inspect for leaks. Check valves and oil or pack as required. Brush free of any lint or trash.

FILTERS: If of disposable type, replace when needed. Operation with clogged filters seriously cuts down efficiency of the system. If of permanent (cleanable) type, see that they are periodically inspected, taken down and properly cleaned.

AIR WASHERS: Keep water free of debris and dirt. Remove rust and coat metal first with red lead, then with aluminum paint. Keep nozzles unclogged and properly sprayed. Oil and grease pump motor as directed on face plate. Check pump according to manufacturer's

HOUSE INSPECTION REPORT				(reverse side of sheet)			
Date _____		Inspection Made By _____		Time Spent _____			
OUTSIDE LOBBY	REMARKS	SOUTH LOWER TUNNEL	REMARKS	SOUTH UPPER BALCONY TUNNEL	REMARKS	NORTH LOWER TUNNEL	NORTH LOWER BALCONY TUNNEL
Floor _____		Carpet _____		Carpet _____		Carpet _____	Carpet _____
Walls _____		Walls _____		Walls _____		Walls _____	Walls _____
Brass _____		Rails _____		Rails _____		Rails _____	Rails _____
Displays _____		Ceiling _____		Ceiling _____		Ceiling _____	Ceiling _____
Glass _____		Lights _____		Lights _____		Lights _____	Lights _____
Light Fixtures _____		Displays _____		Displays _____		Displays _____	Displays _____
Doors _____		Exits _____		Exits _____		Exits _____	Exits _____
		Misc. _____		Misc. _____			
BOX OFFICE	REMARKS	S. LOWER BALCONY TUNNEL	REMARKS	MEZZANINE	REMARKS	NORTH UPPER BALCONY TUNNEL	AUDITORIUM
Floor _____		Carpet _____		Carpet _____		Carpet _____	Carpet _____
Walls _____		Walls _____		Walls _____		Walls _____	Walls _____
Brass _____		Rails _____		Rails _____		Rails _____	Rails _____
Glass _____		Ceiling _____		Ceiling _____		Ceiling _____	Ceiling _____
Door _____		Lights _____		Lights _____		Lights _____	Lights _____
Ticket Machine _____		Fire Apparatus Ext. _____		Fire Apparatus Ext. _____		Fire App. Ext. _____	Fire App. Ext. _____
Change Machine _____		Hose _____		Hose _____		Hose _____	Hose _____
Electrical _____		Exits _____		Exits _____		Exits _____	Exits _____
Bulletins _____		Misc. _____		Misc. _____			
INSIDE LOBBY	REMARKS	LOGE	REMARKS	FIRST BALCONY	SECOND BALCONY	MEN'S ROOM	LADIES' ROOM
Carpet _____		Carpet _____		Carpet _____		Carpet _____	Carpet _____
Walls _____		Rails _____		Rails _____		Rails _____	Rails _____
Brass _____		Aisle Lights _____		Aisle Lights _____		Aisle Lights _____	Aisle Lights _____
Displays _____		Seats _____		Seats _____		Seats _____	Seats _____
Doors _____		Floor _____		Floor _____		Floor _____	Floor _____
Ticket Chopper _____							
Light Fixtures _____							
Schedule _____							
Drapes _____							
Exits _____							
Misc. _____							
Furniture _____							
FOYER	REMARKS	PROJECTION BOOTH	REMARKS				
Carpet _____		Fire Shutters _____					
Walls _____		Fire Ext. _____					
Brass _____		Film Cabinets _____					
Displays _____		Film Waste Recept. _____					
Glass _____		Floor _____					
Doors _____		Generator _____					
Light Fixtures _____		Fans _____					
Pictures _____							
Water Fountain _____							
Furniture _____							
Fire Ext. _____							
Hold Out Tapes _____							
Schedule _____							
Drapes _____							
Exits _____							
Misc. _____							

Example of inspection report sheet (two sides). These reproductions are about half the size of the original.

at floor level if floors are heavily mopped, or in the event of fire. Inspection by the proper local authorities, or by an electrical contractor may be undertaken if in doubt.

• **AISLE CARPETING**—This has a tendency to "slide" down with use. Wrinkles also appear as the carpet stretches; these should be taken up so that the carpet is drawn taut at all times. The fabric should be watched for any looseness which could cause a patron to catch a foot and fall.

• **AIR CONDITIONING**—Have the manufacturers' manuals for operation and maintenance of your particular equipment on hand and consult them or a competent local engineer for

COMPRESSORS: Watch for leaks of refrigerant. Maintain proper amount of refrigerant of same for best results. See that mounting is always tight to eliminate vibration. Replace worn pulley belts and maintain proper tension. Check panel indicators for improper functioning. Have any unusual noises promptly reported.

CONTROLS: Check to see if they cut equipment on and off at various pre-determined stages of operation by thermostatic control and otherwise. Maintain positive and tight electrical contacts. Replace any broken handles, covers, plates, etc., as needed.

CONDENSERS: Remove rust and paint with red lead or anti-rust paint, under aluminum paint, for long life. Guard against corrosion; if present, remove it and any mineral deposits

operating bulletin. Replace worn parts as needed. Drain and clean system thoroughly before putting up for winter. Check valves and float for leaks and proper functioning.

B

BASINS, WASH—Clean with strong detergent, using water in which a small amount of disinfectant has been added. Once monthly flush drain with caustic cleaner (such as "Drano") to cut grease and remove small trash. Replace faucet washers when they leak, to conserve water and prevent stains in basin. Keep drain stop devices functioning properly. (Spring closing faucets are desirable in theatres for automatic shutoff water flow to basins.)

BELLS—Tighten electrical connections and check ringer. Bells may be toned down by putting tape on part of bell surface.

BILLBOARDS — Paint frames regularly. Scrape loose paper off periodically. See that billposter puts paper on properly with border paper, leaving no loose trash and waste paper around signs. Check electrically lighted billboards for adequate illumination and removal of dead bulbs or tubes.

BIRDS—Feed and tend according to directions in any good manual available on bird care. Keep cages clean, polished and furnished with neat containers of food and water. Protect against excessive cold or heat.

BLACK LIGHT—Check for positive electrical contacts. Use proper wattage and size of bulb for maximum benefit.

BLOCK AND TACKLE—Inspect rope for deterioration and maximum useful load. Keep blocks shellacked or painted and in good repair. Oil or grease rollers.

BOILERS—Clean tubes and replace as needed when leaks become evident. Clean flue to chimney.

If coal fired, replace broken grates; keep shaker bar functioning properly; do not let ashes reach lower surface of grates when shaken down.

Check valves and pack when needed; check pressure gauges. Flush out boiler with approved chemical solution each year, and refill with fresh water, when putting up for summer. Replace any damaged covering insulation and keep it freshly painted.

BOOTHS, TOILET — Periodic inspection should cover tightening of door hinges, oiling and greasing of same and of lock device, replacement of broken parts. Coat hangers should be kept in repair, as well as toilet tissue holders. In ladies' rooms, a small disposal can on floor should be provided for discarded sanitary napkins so they will not be put in commode to clog drain.

BOOTH, PROJECTION—Projectionists generally maintain this area, but nevertheless it should be regularly inspected for cleanliness, for such maintenance as is not ordinarily given by projectionists. Doors should be oiled, locks checked, toilets inspected, safety devices tried, walls and floors repainted, windows cleaned, port windows cleaned inside and out, etc.

BOX-OFFICE—Periodic inspection of box-office should be part of preventive maintenance program, with checking of all mechanical equipment and electrical wiring, switches, etc.

BRASS—To retain its high polish, brass should be cleaned daily with a good polish on soft cloth, then wiped and polished with soft dry cloth.

Small surfaces (hand rails, for example) can be lacquered to minimize polishing; the brass may then be merely wiped with a damp cloth. Cleaning lacquered brass with a commercial brass cleaner will remove the lacquer, necessitating its renewal.

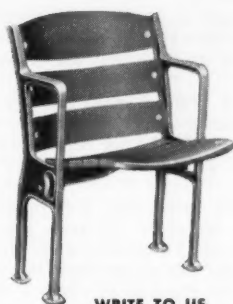
Cleaners should exercise care in polishing brass applied to wood to keep polish from getting on the wood, as it will cut into it and leave a bad appearance in contrast to the polished brass.

BUCKETS—Cleaners should be directed to handle buckets carefully, and to clean and stack

BETTER THEATRES SECTION

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At Your Service

All of the department editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail. Merely write to Service Department, Better Theatres, Rockefeller Center, New York 20, N. Y.

them after use so they will not be bent and cracked. Mop buckets, with wringers, should be inspected and repaired periodically.

Cleaning buckets should *never* be emptied in lavatories, but in special mop sinks.

•
BURNERS—Gas: Inspect controls and test for proper functioning and cut off of safety devices. Clean annually, more often if necessary. Inspect manual valves. Test for leaks with soapy water brushed on. Correct all leaks as they develop. Use pipe "dope" on all new connections.

Oil: Clean frequently. Keep burner nozzles free of soot or sludge. Check automatic controls. Check valves. Check storage tank—keep free of water (syphon off if found) and dirt. Check pump for functioning with proper pressure. See that all local ordinances are met.

Stoker: Replace broken parts immediately. Keep gears and rollers oiled and greased. Maintain adequate supply of small parts frequently needed.

•
BURN MARKS—When in *wood*, sand down lightly and refinish. In *fabric*, the burned spot may be enlarged slightly to remove all burned and scorched tissue, then patched from the back side with matching material. In *carpeting*, the surface should be carefully cleaned and brushed down.

•
BUZZERS—The electrical vibrator may need adjustment from time to time, or the wiring connections may need tightening. If buzzer still does not function properly, the coils probably are burned out, with replacement of entire unit most practical remedy.

C
CARPET (see also *AISLE Carpeting*)—Carpeting represents one of the heaviest investments

in theatre furnishings and conscientious maintenance of it pays a big dividend. Vacuum cleaners should be used to clean it daily. For surface soil which do not respond to vacuum cleaning, spot-cleaning with carbon-tetrachloride (or a commercial cleaner such as "Glamorene") should be resorted to.

Water should not be used. It will seep through to the backing. Moreover, carpeting is laid over carpet lining, and water may seep through and saturate this padding. Since it cannot get enough air to dry readily, the carpeting may mildew and rot.

If a small area of carpeting becomes accidentally wet with water, it might be well to remove it from the floor and dry it and the padding.

Chewing Gum Removal: Soak gum and small area of surrounding carpet with carbon tetrachloride. If it doesn't lift off readily, use dull putty knife to scrape gum loose after it is softened.

Candy and Soft Drink Stain: Wring out cloths wet with very hot water and press over area soiled. This should be repeated until carpet is clean. The sooner this can be done after carpet is soiled, the easier and more effective will be the cleaning operation.

Tightening Carpet: Carpet must be loosened on all sides *but one*, and tightened in the opposite direction from the fixed end. Carpet repair men have special equipment to pull carpet tight and hold it as they sew it and tack it to floor. For small jobs, a theatre staff can pull the carpet tight with rope and clips, or with pry bars, as it is tacked down tight.

Sewing: Carpet is sewed with long curved needles which can be pulled under the carpet while it lies stretched on the floor. Carpet thread should be waxed rather heavily with beeswax before being sewed. Theatre maintenance personnel can make minor sewing repairs, but major jobs warrant hiring skilled carpet installers.

CEILINGS—These can be a source of serious danger and expense if not carefully maintained. Specific inspection periods should be set up and adhered to, plus intermediate inspections when suspicious circumstances dictate.

Leaks: Roof leaks are the major source of damage to ceilings. Constant watch must be made to discover and promptly remedy such conditions, after which ceiling must be tested for having been weakened as a result of wetting.

Plaster: In time lime has a tendency to dry out and crumble, thereby loosening from the laths or wire mesh. And when plaster is wet, it has a tendency to re-activate the chemicals therein and rapidly rust away the wire mesh. Furthermore, the tremendous weight of the entire body of plaster exerts a terrific pull on the ceiling as a whole, and if any weakness exists, it may result in a large section (or the whole ceiling) falling in on the floor below. The weight averages about 2 pounds to the square foot. Dropped from a ceiling height from 30 to 60 feet high, it can cause serious injury, possibly death, to persons beneath.

Sometimes in modernizing older properties, a false ceiling is hung somewhat lower than the original one. The old plaster ceiling, with all its dangers, remains overhead. If the false ceiling is made of acoustical material, it must be inspected and loose sections secured in place.

Care must be taken by persons working in the "crawl space" above a false ceiling not to step through, or to knock the ceiling material loose.

When plaster works loose, it is best to knock off *immediately* as much of the loose plaster as possible (taking care no one gets hurt below). If necessary, a section of seats should be roped off until permanent repairs can be made.

Acoustical tile ceilings are more easily repaired, but all types in the auditorium are usually hard to reach. Scaffolding simplifies this, but it is still a job for professionals.

Ceiling Lights: The old-fashioned fixtures were hanging chandeliers, some of which could be lowered for relamping and cleaning. More modern types are cove lights and downlights, as well as recessed spot and flood lights. These latter are usually serviced from above the ceiling, otherwise ladders or scaffolding must be resorted to.

•
CHANDELIERS—Extreme care must be exercised that damage is not caused in cleaning and relamping. On crystal chandeliers, light dusting may be done; for more thorough cleaning, the pendants will have to be removed and washed, or wiped with alcohol. Inspection should insure that chandeliers will not fall accidentally.

•
CHIMNEYS—Theatres using oil- or coal-burning heating equipment should have their chimneys cleaned out periodically—usually once each year for coal—by a professional cleaner. Gas-fired equipment does not cause as much soot.

Many theatre chimneys are topped by metal stacks to get up to the proper height for draft, and these metal parts should be kept painted (with aluminum over red lead base). Sometimes leaks in the welding or at joints may appear, causing streaking as the soot and rust run down the facing; these should be promptly remedied both for appearance and durability.

•
CLEANING COMPOUNDS—These are (1) soaps, (2) detergents, and (3) chemical fluids.

Soaps are made from a combination of grease and a caustic agent; their use generally leaves a slight film of grease, as it is almost impossible to rinse off all the soap. When used on

Solving Problems of Personnel

ACQUIRING a first-rate staff of theatre personnel and then holding on to it in the face of the tremendous competition from other industries is no easy task today—but it can be done if the individual theatre manager will instill in each employee a sense of his vital importance in the whole operation. That's the firm conviction of Dan Krendel, district manager for the Famous Players Canadian Corporation of Toronto as expressed in a speech on "Manpower and Personnel Training" at the circuit's recent Eastern Division Conference.

In citing the growth over the years in the problem of hiring competent help, Mr. Krendel observed that "our business seems to have lost a great deal of the glamour which at one time used to attract young people to us in droves." He attributed this to the "social changes which have taken place, social legislation introduced in recent years and the keen competition from other fields."

To counteract this "loss of glamour" and to bring about a return to the "pre-war standards of service in theatres," Mr. Krendel advised managers to instill in all employees a sense of being "important members of an important industry." Point out to each of them, he said, what their duties are and how vital they are to the successful management of the theatre. And then train them carefully.

As an excellent means of keeping employees on their toes, Mr. Krendel suggested regular weekly meetings to which all members of the staff are invited and urged to express themselves freely. To be stressed at such meetings, according to Mr. Krendel, is "service." Explain to the cashier how important it is that she greet each and every patron with a smile, as she "creates the first impression of the theatre." Tell your doorman that he is the official "greeter" and can leave a sweet or sour taste in a patron's mouth. Make the usher feel that he is "starting on a career in a business where ability and initiative and enthusiasm are rewarded by promotion."

painted surfaces, any recurrence of dampness starts the chemicals in the soap to work again, with resultant damage to the surface. Strong soap solutions or compounds will, of course, take off part of a painted surface as well as the surface dirt, which means that cleaners must be cautioned on its use.

Detergents are made up of various chemicals and minerals ground to different degrees of fineness. Generally, these have an abrasive character and will, in some cases, scratch the surface being treated unless care is exercised. (A familiar exception is "Bon Ami.")

Chemical Fluids: These include cleaning agents such as benzene, carbon tetrachloride, etc., and compounds made of them or materials. Care must be exercised in the use of these cleaning agents, for operator's safety and for fire prevention. In theatres these should only be used for "spotting"—send large pieces to a commercial cleaner.

CLEANING CLOTHS AND BRUSHES—These should be frequently washed out and dried for maximum life and service. Any cloths impregnated with oils should be stored in an airy place to prevent against spontaneous combustion. Such oil filled cloths should *never* be bundled up and stored in a cabinet or other confined area.

CLOCKS—Time clocks should be checked periodically and oiled as needed, and electrical contacts be maintained in good repair.

Night watchmen's clocks should be examined from time to time to insure mechanism is locked against tampering by unauthorized personnel. Factory instructions should be followed, returning clock to manufacturer for major repairs. The paper tape or dial inside clock should be examined daily for proper punching of clock at prescribed stations, and this written record should be filed for a reasonable length of time, usually about 30 days, before they are destroyed.

COAL, STORAGE OF—Bins for storage of coal should be fireproof, with adequate protection to rest of building from any fire originating in this storage area. Coal can ignite from spontaneous combustion, so should from time to time be wet down with water.

In event of a fire, turn the coal over, moving it into another bunker, until the fire can be reached and put out. Wet down the coal as it is put into the bunkers.

COAL STOKERS—Some models have a worm gear which can be extended directly into the coal bin for fuel; others may have a hopper which the engineer or fireman must keep filled. The primary service problem is presented by broken pins resulting from rocks or metal objects getting into the coal channel and stopping the worm gear. If the pin holds, the worm gear itself breaks! Factory instructions should be followed in servicing.

Clinkers should be removed from the firebox daily for maximum efficiency of operation of the stoker. The unit should be wired to a separate electrical circuit, with fuses prominently marked.

COIN CHANGERS—There are various makes and models on the market, some making change automatically by striking a key for the total, others releasing coins according to channel keys struck. The units are almost foolproof, but in event of difficulty a service manual explains specific repairs. Major repairs call for return of the unit to the factory, from which a substitute machine usually may be borrowed. Changers should be covered at night to keep out dust, and they should be kept cleaned.

COIN SORTERS AND COUNTERS—For theatres having an abnormally high volume of coins, machines are available which will sort out mixed lots of coins when dumped in the hopper, and a separate machine (or attachment) will count the coins of each denomination, dropping them into chutes for packaging in standard count coin tubes. Service is relatively simple, being cleaning and oiling the moving parts, and occasionally removing a bent or damaged coin which may clog the mechanism.

COMMODOES (Water Closets)—Every theatre should have one or more rubber suction cups on the end of a short stick which can be used to put pressure on stopped up drains and clogged toilet bowls. There is also a flexible cable device ("snake") which can be inserted in clogged drain pipes to clear them.

For other commode troubles, usually a new float, new rubber shut-off stopper, or new valve seats will cure minor troubles and may easily be installed.

COMPRESSORS (see also AIR-CONDITIONING)—Those of an Artists Air Brush should be cleaned, oiled and greased according to manufacturers instructions. Replace worn or loose belts from motor to compressor.

Keep Refrigerator compressors fully charged. Check performance against thermometer and thermostat cut-off of interior of box. Replace worn or loose drive belts to motor. Clean coils and mechanism; oil and grease as directed by manufacturer.

COILS, COOLING—See Air Conditioning.

COUNTERWEIGHTS (in stage rigging)—Check to see that lines are not overweighted, that weights are securely mounted and fastened in the frame attached to the lines. Sandbags should be inspected to insure canvas has not rotted, or rope has not frayed to point endangering personnel from falling weights.

COOLING TOWERS—Inspected regularly during cooling system to see that all sprays are properly functioning. Clean and adjust when necessary. Wood siding must be kept in place and replaced if damaged or rotted. Base and bracing for tower should be inspected for firmness and tightness. Metal pan should be inspected for rust and leaks, caulking same and painting with red lead or equivalent for rust prevention. Debris and floating trash should be removed from pan and drain screen cleaned and secured in place. Valves should be checked and packed when loose.

CUTAWL—Clean and oil motor as prescribed in service manual. Brush off lint and dust frequently. Keep moving parts oiled. Replace needle holder if bent. Replace pulley band when frayed or slick and sliding. Keep electrical contacts firm.

CURTAINS AND CONTROLS (STAGE)—Keep fabric in repair and clean with vacuum cleaner periodically. Check batten and lines for security. Oil pulleys in rigging periodically. See that lines do not stay fouled up, and replace when frayed. Lubricate traveler tracks with graphite. Motor driven curtain closers should have motor checked and oiled at frequent intervals.

CURTAINS (Door and Window)—Clean frequently, using commercial dry cleaning or laundry service. Dust regularly, shaking off lint and house dust. Arrange for maintenance on regular basis to sew small tears and rips promptly.

(To be continued in March issue.)

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IN THE TILL
AND KEEP IT
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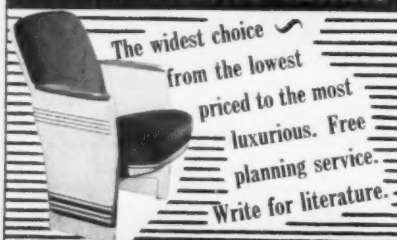
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**Oh, 'tis a Life, Men, of
Service and Servitude!**

says

Charlie Jones

... owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.

BERTHA BOTFLY came into my theatre one night a while back accompanied by her hubby and four progeny and asked for "two and four." The cashier took a quick gander with her practiced eye and noticed that young Archibald had been shaving for three years, and that mistress Lorelie's silhouette profile could be mistaken for Jane Russell's and said, "You mean four and two, don't you?" Bertha quickly acknowledged that that was what she really meant.

Then this cashier, who would make a wonderful revenue agent, noticed that little Liza didn't look so little in the right places either, and she asked how old that little girl over there was. Bertha said she was only 11; whereupon little Liza said, "I'm not either mama, I'm almost 13." Bertha looked at me with a square-in-the-eye look as friendly as a capitulating Nazi general and came up with the profound observation of the year, "How time flies!" However, the Botfly's went to the show that night for four and two.

Sylvester Stynko came up to the box-office one night, mumbled something about "one" or "a ticket" or "how much" in a thick-tongued Esperanto, layed down his four bits and caromed off the door casing into the foyer, where I met him with my trusty two-celled Kleig and ushered him down along the side where he could rest.

Sylvester had never been to the show before, though he was a citizen of sorts of long standing in this community. Syl caused no great amount of concern except for the innumerable trips I had to make to close his mouth to shut off his snoring.

I suppose I could have refused admission to Syl, but my policy is to let them enter, be received in due form, and then watch them carefully. If things don't go right they get the invitation to go back, get their money and come again sometime.

Syl wasn't invited to leave, since he stopped snoring. He came back the next morning bright and early. He'd lost his false teeth. Syl looked a little sheepish

when he asked for them, but he's been a pretty fair customer ever since. Don't know if he likes pictures or is just trying to recapture the rapture of those two hours slumber in my luxuriously comfortable chairs. Not every customer appreciates 'em the way Syl does.

Of course there is a moral to these stories. They hook up with this crazy business of service and servitude. Sure, Bertha took me for an adult admission, but it won't be long before lil' Liza will be courtin' and then she and her man *will* pay adult prices. After all \$2.78 is quite a sizable hunk of wampum for a family to pay out for two hours and see a picture which has a fair-to-middlin' chance of winning the Oscar of the Westminster Kennel Club. Splitting hairs about age groups or doing anything to discourage family attendance, is not a good policy.

We gotta remember that when a person, or a group, comes to the theatre all they get is entertainment, comfort and memories, good or bad. It's been a tried and true custom of show-business not to look too closely at the kid who stays aged 11 for 22 months, or the family who keeps going to the show when it's obvious they should make more frequent trips to the barber, shoemaker and clothing store.

We all get hooked, but don't worry about it; it don't amount to much over the year's time. Remember that it's people who need entertainment most and are therefore normally your best customers who can least afford it. It's both a little on the humanitarian side and on the good business side to treat 'em well.

The very fact that my janitor had swept the theatre and had Sylvester's false teeth, indicates that we are "on the ball" with service at the Dawn. But service is more than just the customary ushering, keeping a clean house and always having tissue on the roller. It is inquiry about comfort, about likes and dislikes. Is it too hot or too cold, too loud or too low, too bright or too dim? A nightly trip or two

up and down the aisles asking these questions to somebody sitting on the aisle finds out these things.

Service is still more than that. Ever since movies began it has been the custom among us hicks to run two shows a night. It's a custom that has built up a habit-forming pattern over about three generations. The reason for having two performances a night was not that one house couldn't hold them all. There never was such a utopian time as that. It was because farmers couldn't get to a 7:15 show and town people weren't willing to wait until 8:00. It's awfully easy for parents to say, "It's too near bedtime" when the kids want to go to an 8:00 o'clock show. If you don't get the kids, you don't too often get mom and dad.

Ever since mother was a non-paying four-year-old you could go to the movie anytime before 9:30 and catch a complete program. This is a service to those who have to do chores, do dishes, dress and drive 15 or 20 miles. Fully realizing there are two schools of thought on this subject and that the arguments for the single performance have many merits, it is something that just don't look right to the public. It looks like you're on the rocks.

Not that you aren't, but just what does it save? You aren't going to buy film any cheaper with one show, that's a cinch. So you save maybe 75c to \$1 worth of heat, about the same amount of carbons and electricity, and that's about it. Brother, if you can't get two bucks in that second show, you've already had it. Of course you get home earlier, but is that a point?

You can educate your public to any policy you adopt. Many of them will adapt themselves to it. The meat on this bone is to avoid the thing that will imply to the public that you are becoming penny-wise and pound-foolish. This business is built on glitter, tinsel, bright lights, the glow of prosperity, on glamour, success, romance, beauty and cheery friendliness. If we don't live and act our part on this stage, we end up *sans* teeth, *sans* taste, *sans* everything.

So it's service and servitude in this theatre business. In providing the service that is vital to the successful operation of your house, you become a servant. You just *think* you are working for yourself, boy. The minute we start working for ourselves, pleasing only ourselves, booking our style pictures, and being interested more in the comfort of our office chair than in that of our auditorium chairs, we are going to be without a lot of things, starting with customers.

Charlie

BETTER THEATRES SECTION

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING

- 101—Cutout devices
- 102—Display frames
- 103—Flashes
- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

ARCHIT'URE & DECORATION

- 301—Acoustic plaster
- 302—Acoustic tiles
- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen paint
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating
- 416—Vending carts

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

GENERAL MAINTENANCE

- 601—Blower, floor, cleaning
- 603—Carpet shampoo
- 604—Cleaning compounds
- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

LIGHTING

- 801—Black-light equipment
 - 803—Dimmers
 - 804—Downlighting equipment
 - 807—Luminaires
- (See also Advertising, Stage)

LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

PROJECTION and SOUND

- 1001—Acoustic materials
- 1002—Acoustic service
- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
- 1010—Effect projectors
- 1011—Exciter lamps
- 1012—Fire shutters
- 1013—Hearing aids
- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
- 1016—Lenses, condenser
- 1017—Lenses, projection
- 1018—Lenses, anamorphic
- 1019—Magazines
- 1020—Microphones
- 1021—Mirror guards
- 1022—Motor-generators
- 1023—Non-sync. turntables
- 1024—Photoelectric cells
- 1025—Projectors, standard
- 1026—Projectors, 16-mm.
- 1027—Projector parts

- 1028—Projection, rear
- 1029—Public address system
- 1030—Rectifiers
- 1031—Reel and alarms
- 1032—Reels
- 1033—Reflectors (arc)
- 1034—Renovators, film
- 1035—Rewinders
- 1036—Rheostats
- 1037—Safety devices, projector
- 1038—Screens
- 1039—Screen frames
- 1040—Speakers and horns
- 1041—Splicers
- 1042—Splicing cement
- 1043—Soundheads, optical
- 1044—Soundheads, magnetic
- 1045—Stereopticons
- 1046—Tables, rewind

SEATING

- 1101—Chairs
- 1102—Expansion bolts
- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

SERVICE and TRAFFIC

- 1201—Crowd control equip't
- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

STAGE

- 1301—Curtains and drapes
- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

THIRD-DIMENSION

- 1401—Filters, port
- 1402—Interlocks, projector
- 1403—Monitors (synchron.)
- 1404—Selsyn motors
- 1405—Spectacles
- 1406—Aligning Film

TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

TOILET

- 1601—Hand driers, electric
 - 1602—Paper dispensers
 - 1603—Soap dispensers
- (See also Maintenance)

GENERAL INQUIRY COUPON

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To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

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2-54

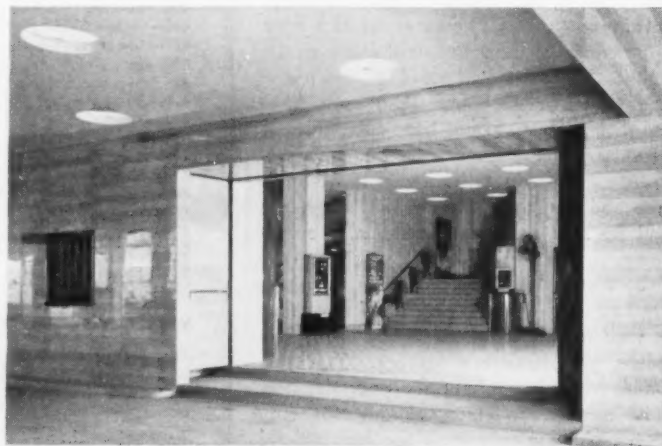
New Theatre in Singapore: 1645-Seat Odeon

To its operations in Malaya, the Cathay Organization recently added this modern theatre with many functional features, including "built-in" car parking facilities. Since the opening last June, the theatre has been equipped for CinemaScope. (See story on page 70.)



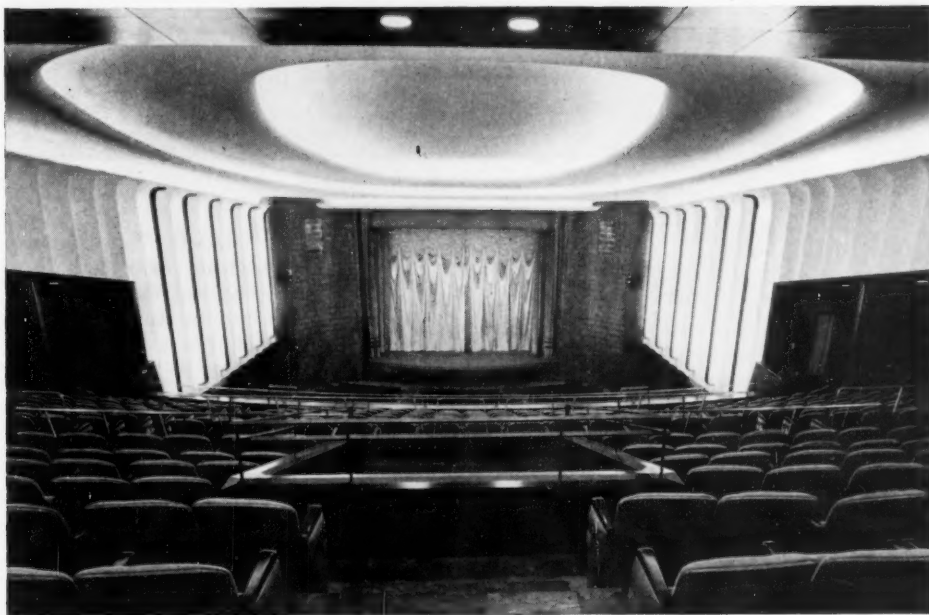
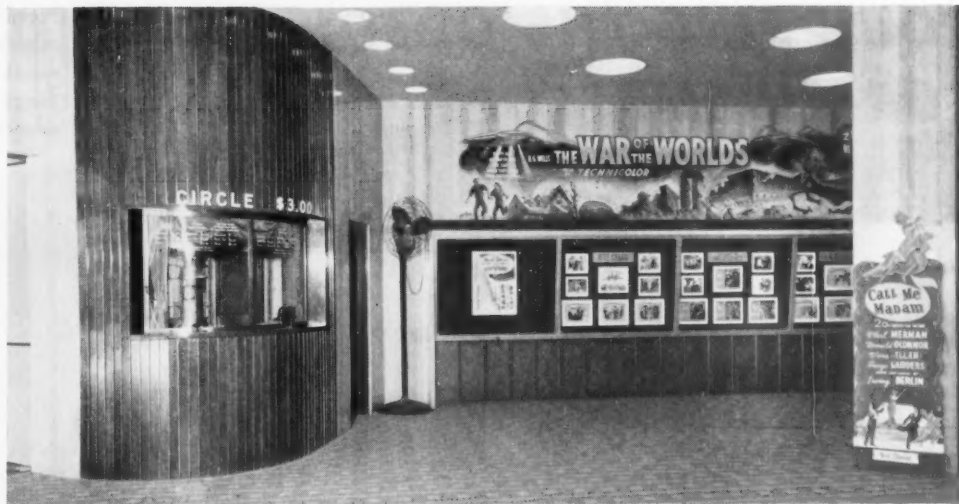
THEATRE FRONT: In order to allocate the greater portion of the ground floor level to automobile parking, the Odeon's structure was raised on concrete pillars. Traffic enters the theatre's parking section through the drive at the left while the main lobby is on the right. Also on the ground level are the generator room and an electric substation. The marquee is 104 feet long and made of aluminum alloy channel frame. The wall facing at ground level is in pale brown Italian marble and from the first floor level in biscuit tiling with the windows and balcony in Chinese red Mosaic. The criss-cross aluminum framework on the right is designed for advertising displays and when not in use forms a decorative feature. The 100-foot high tower is anodised aluminum in dull gold, and the lettering "Odeon" is in triple tubes of white neon. The whole of the front of the building, including the tower, is edged with red neon.

PARKING AREAS: Traffic into the main parking area (below) is all one-way, including exit, which is made from the center drive or from two side drives straight ahead. Approximately 140 cars can be accommodated in this main area, and in addition the theatre has parking space for its patrons on the second story level of the theatre in the rear, which is approached by a ramp; a ground-level building adjoining the theatre; and an open lot, also nearby. At the right is shown the "drive-in" ticket window. (For its use see caption below.)



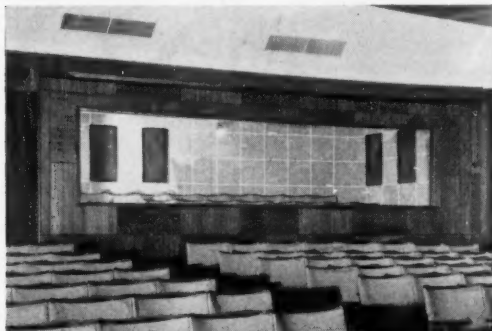
ENTRANCE AND LOBBY: After parking their cars patrons enter the theatre directly into the lobby (above). On the left is the "drive-in" box-office, a special service the theatre offers patrons wishing to purchase their tickets in advance. This window is kept open during morning hours only; patrons coming directly to the theatre purchase tickets at a box-office inside. The outside walls above are of light brown Italian marble, and the floor is mosaic tile.

MAIN LOBBY: In the main lobby of the theatre (right) the walls are of light brown Italian marble and the floors of mosaic tile. The circle box-office has teak paneling with burnished copper strips. Display cases are framed in copper. Another special feature of the Odeon is its lavish "Hollywood Room," (not shown) which is designed to be used for private parties or for cocktails or dancing. There are also separate lounges for the stall and circle seating areas which are equipped with a soda fountain and milk bar, a liquor bar, and a candy stand.



THE AUDITORIUM: Seating capacity of the Odeon, including stalls and circle is 1645. (See left and below.) Gaumont-Kalee chairs in dove grey moquette are used throughout. The acoustic treatment lies largely in the woodwork, a perforated plywood with plastic packing, and acoustic plaster on the side walls. All lighting is concealed; in the dome-like ceiling there is neon in three colors, red, blue and gold, operated from the projection booth. White fluorescent tubes are concealed behind the burnished copper features on the fluted side walls. The Odeon is air-conditioned throughout using York equipment. Panels on either side of the screen have grills concealing air conditioning ducts (top) and public address loudspeakers.

SPECIAL AUDITORIUM BOX: Constructed at the rear of the main floor is a glass-enclosed area seating 24, which was originally intended as a "cry room" and is equipped with its own loudspeakers and air conditioning ducts and treated acoustically. Since it did not prove popular as a "cry room," it is now used as a special box for private parties.

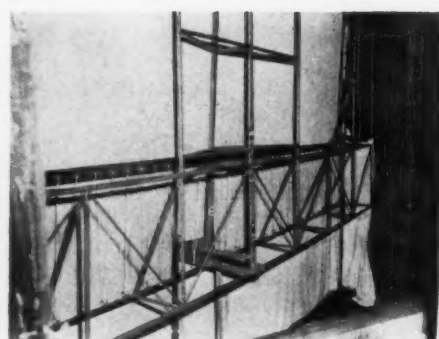
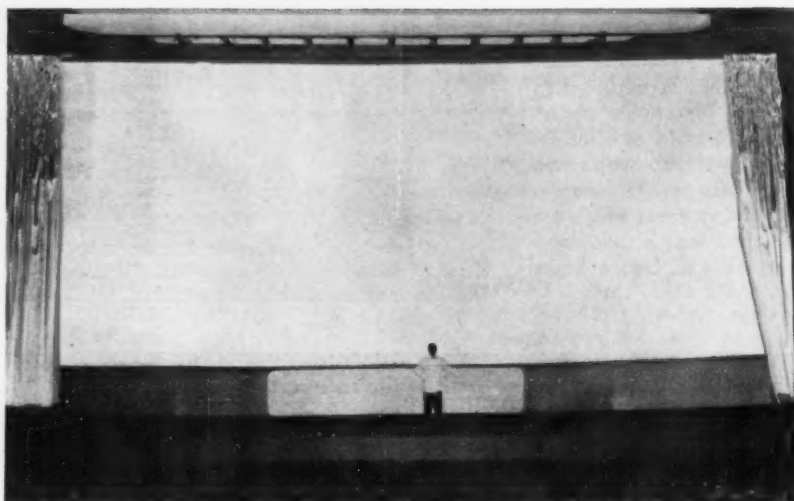


BETTER THEATRES SECTION

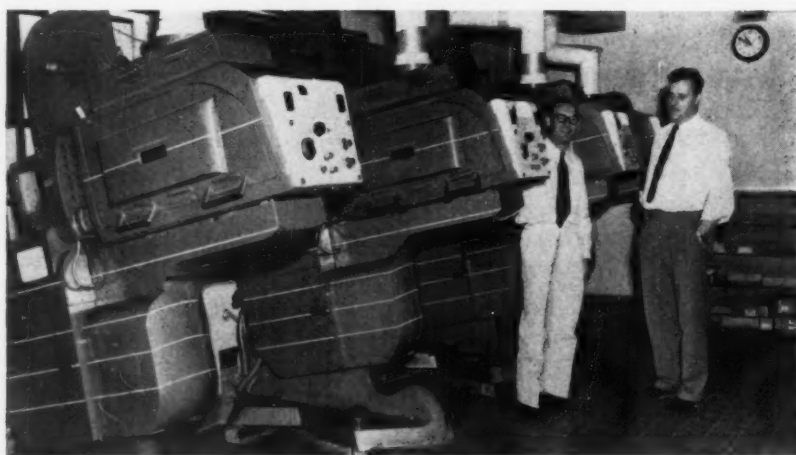
EQUIPPING THE ODEON FOR CINEMASCOPE

Picturing the installation of screen and projection equipment for CinemaScope at Singapore's new Odeon theatre, described on pages 68 and 69.

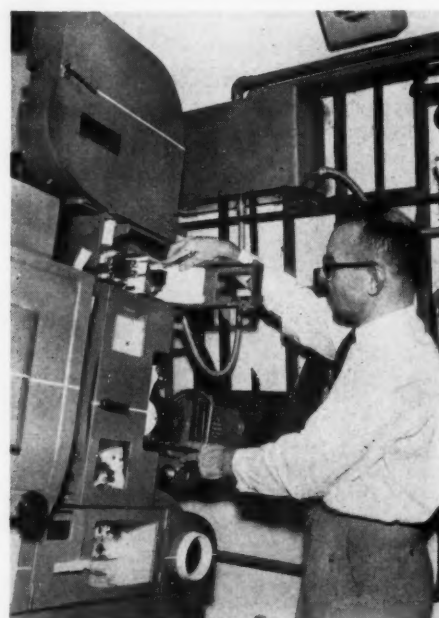
THE SCREEN AND SPEAKERS: The Odeon's screen for CinemaScope (right) is 53 by 22 feet and was designed by L. H. Townes, on loan from the London office of G. B. Kalee, Ltd., to superintend the entire installation. He is shown below (at left) directing placement of the three Gaumont speakers behind the screen. Structural alterations to the proscenium were unnecessary for the wide-screen installation.



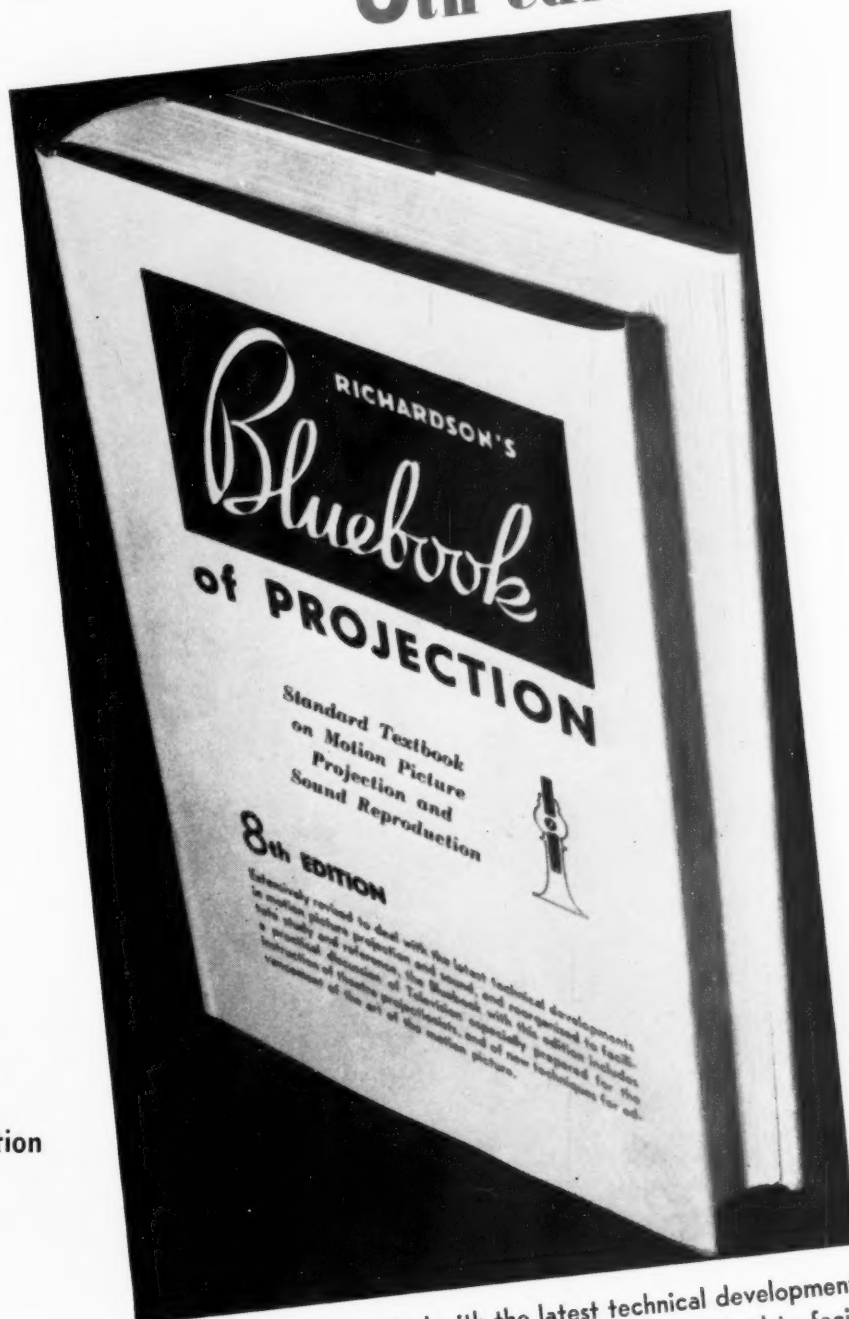
THE FRAME: The adjustable wide-screen frame (left) is so designed that the entire structure can be easily withdrawn through the proscenium arch and placed at the extreme rear of the stage. The wings can be folded and the center part of the frame (30 feet) is mounted on casters along with the center speaker tower. In this way stage facilities for "live" shows are not rendered inoperative.



PROJECTION EQUIPMENT: Four Gaumont-Kalee "21" projectors with "Light-master" arcs were installed in the booth, supplied by their agents, H. A. O'Connor and Company. Mr. Townes is shown above with R. A. F. Wagstaffe of Garuda Films, Djakarta, the company's Indonesian agents. At right Mr. Townes demonstrates placing of the Gaumont magnetic soundhead and anamorphic lens.



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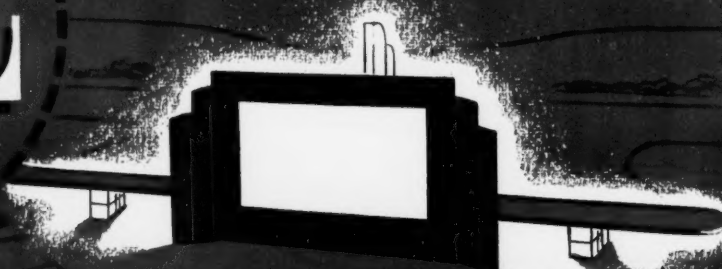
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